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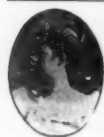
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
BERLIN, W. LINDBERGER 17, November 10, 1900.



THE Royal Opera House has turned quite Oriental in its offerings of novelties during the past week, for we had on Tuesday night the long promised première of Peter Cornelius' "Barber of Bagdad," which, to make up a completely Oriental house bill, was followed by Bizet's one act opera, "Djamileh," and on Thursday night occurred the first performance of Weber's "Abbu Hassan," in conjunction with a repetition of the Cornelius work.

With the first production of the latter opera the Royal Intendancy paid a long outstanding debt of honor, for the chef d'œuvre of the gifted, but ungratefully neglected, Peter Cornelius has in the meantime conquered the principal opera houses of the remainder of Germany, and was even given in New York at the Metropolitan Opera House under Anton Seidl's direction more than a decade ago. I remember the performance very well, and also that the work failed to arouse the enthusiasm of the masses, although it greatly interested the connoisseurs and lovers of refined, noble music. This fate, however, "The Barber of Bagdad" shared with many another work, whose intrinsic value became manifest to the musicians, but remained *caviare pour le peuple*, and I need remind you in this respect only of Verdi's last and musically most important creation of "Falstaff," which has so far only gained the applause of the cognoscenti, while it remained and still remains a sealed book to the multitude.

A writer in a Berlin paper reminds his readers of the fact that "The Barber of Bagdad," at its first production, turned out a perfect fiasco. Liszt, with the courage of his convictions, had dared to bring out under his régime as court conductor at Weimar three lyric-dramatic works. The first was "Lohengrin," which proved a success; the second was "Benvenuto Cellini," which left a bitter taste in his mouth, and the third and last was Cornelius' "Barber of Bagdad," which broke Liszt's neck as court conductor and made him relinquish this self-selected but ungrateful position. And it is a rather curious coincidence that still another Barber, the one of Seville, and also a master work of its kind, Rossini's buffo opera, shared the fate of the German comic opera, "The Barber of Bagdad," in scoring a fiasco at its première, while it has long since conquered the entire world, and we ask ourselves in vain how it could have happened that its merits and beauties were not recognized at once at the very first hearing.

Berlin, however, has had a chance to hear "The Barber of Bagdad" before the first production at the Royal Opera House, for Angelo Neumann produced it here at the Lessing Theatre during one of his traveling stagiones in conjunction with the "Cavalleria Rusticana." And, curiously enough, it was the same conductor, Dr. Muck, who directed that performance, who had studied most carefully and conducted most animatedly the very excellent first production at the Royal Opera House last week. The success achieved then was due to the greater portion to the really superior, well rounded off and generally first class way in which "The Barber of Bagdad" was presented and to the wonderfully refined delicately worked score, for, like most modern musicians, Cornelius, at the time the first one of Wagner's epigones, laid more stress upon developing the characteristics of his humor in the orchestra than he does in many instances in the vocal parts. Nevertheless, the latter are also not neglected, and in the canonic calls of the Mue-

zins, as well as in the similarly treated rendezvous duet, are pearls of the sort. Cornelius was not an overwhelming genius; for that he was lacking too much in originality of invention, but he was a romanticist in music, who amalgamated the ideas of a Wagner with the music of a Schumann, and reproduced both in a poetic style of his own. He was a perhaps even greater poet than he was a musician, and over his ideals, for which he was striving, he either forgot or disdained to make concessions to the public. Will the latter ever forgive him this neglect? At "The Barber of Bagdad" première it almost seemed so, for the performance was received with genuine enthusiasm. If, however, the work should not prove a lasting success, if it should not become a so-called repertory opera, I should not be in the least surprised, for aside from the circumstance that music of such delicacy of humor and refined texture of workmanship is not apt to be appreciated by everybody, the action of the plot is very meagre and is of general interest only in its second half, while the first act is painfully slow, and has for its only dramatic contents the loquaciousness of the Barber, which could and should have been worked into a single episode, while in reality it fills the stage for very nearly a full hour.

If the whole work could be drawn together into one single act, and if the climax, which is reached in the wonderfully worked up Salem Aleikum finale, in itself an ensemble sui generis and of the highest skillfulness, as well as ingenuity, were not so long delayed, "The Barber of Bagdad" would, in my estimation, prove an irresistibly effective opera, but a humorous, rather than a comic, opera.

In the principal roles some of the best and most reliable of the Royal Opera House personnel shone to greatest advantage. Even so severe a critic as Albert Steinberg, of New York, who was my amiable neighbor at the première, had to concede and did so with conviction, that he had rarely witnessed a better all around performance. In New York Kalisch had been the Nurredin, here it was impersonated by Curt Sommer, whose voice is much sweeter, and who, despite this Liederkranz quality, is by no means lacking in temperament. Knuefer was the Barber, while in New York the title part was taken by Emil Fischer, who could not rival the Berlin representative in sonority and agility of voice in the all too long drawn out parody upon Italian opera cadenzas of the old style. The shaving duet between these two men, the only action in the first act, was exceedingly funny.

I don't remember who the New York Margiana was, but she could surely not have touched our Mrs. Herzog, or else it would not be likely that I should have forgotten her. Mrs. Goetze was vocally splendid as Bostana, but histrionically she overdid things, while Lieban, who audibly was fighting against an indisposition, was on this occasion acting better than singing. Berger's domineering stage presence and weighty voice were well fitting in the short episode allotted to him in the part of the Calif, while chorus and orchestra under Dr. Muck's quiet and safe, but withal inspiring guidance, all did their level best to make the performance so pronounced a success, that the principals in the cast, and at last, also Dr. Muck, were called before the curtain three times after the first and half a dozen times after the second act.

▲ ▲ ▲

The resurrection of Weber's youthful one act Singspiel "Abbu Hassan," which, if I mistake not, was composed in 1811, was not a necessity, but after all a pleasing experiment. In conjunction with Cornelius' "Barber," I hope it will now live to see many repetitions before as large and appreciative audiences as was the one that had assembled at the Opera House on the occasion of the first performance last Thursday night. It is a harmless, not exactly very deep work, to which one can listen without excitement, but, nevertheless, with genuine pleasure. There is, indeed,

nothing particularly exciting in the idea that two married people mutually declare one another dead in order to collect, under this false pretense, from their families money for the alleged funeral. Nor is it so indescribably funny if the young wife succeeds in fooling an old Lovelace and usurer by getting her husband's drafts and I. O. U.'s away from him without paying for them in either cash or in *naturalibus*, succeeding at the same time in secreting the old fool in a dark closet under the plea that she is trembling with fear of her husband's jealousy.

Both motives, however, are rather skillfully woven together and present a few comic situations. Nor is the music less acceptable than the libretto, and it shows that Weber, in his earlier period of creativeness, was possessed of a vein of musical humor, which at moments is even more parodistical than merely comical. There are in the score glimpses of the future composer of "Der Freischütz," and slight reminiscences, but a strongly felt influence of the composer of "Il Seraglio" and "The Magic Flute," but there is also some invention which is absolutely original and really quite pretty and valuable.

Our young third conductor, Mr. Walter, had control of the baton, and held his forces under fire in a very lively and victorious fashion. There are in "Abbu Hassan" some speaking roles, but also three singing ones and these latter were in the reliable hands, or rather mouths, of Mr. Lieban, the husband; Mrs. Gradl, the comely and vocally very pleasing young wife, and Mr. Nebe, the fooled old usurer. I don't care if I never see "Abbu Hassan" again upon this mundane sphere, but I enjoyed the casual first acquaintance with him all the same nevertheless.

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The Italian opera stagione was continued at Kroll's last week with a repetition of "Rigoletto" and a splendid performance of Gounod's "Faust," in which Marcella Sembrich and the tenor Bonci, who has captivated the Berlin audiences, as well as all of the local critics, shone to equal advantage. I should hardly have given the diva credit for so much feeling as she displayed in the garden scene, and in the short but dramatic episode with Valentin. As for the tenor his beautiful voice and consummate art of singing wrought a delivery of the "Salve Dimora aria," the like of which I have not heard since the palmiest days of the late Italo Campanini. Arimonti was on the sick list, and hence Moedlinger had to act as a very acceptable substitute in the part of Mephisto.

At the close of her Berlin stagione Marcella Sembrich will, on the 17th inst., leave for Paris, in company with her husband, Professor Stengel, and on the 21st she will take the steamer for New York with her entire troupe, excepting the tenor, Bonci, whose singing was the sensation of the stagione here, but whom you will not hear this season; as he has numerous European engagements.

Before leaving Berlin, however, Mme. Sembrich and her company will make us acquainted with "Don Pasquale," Donizetti's chef-d'œuvre, which has not been given here in the memory of the present generation of opera-goers, and which is to be brought out early next week.

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I should probably not have attended Miss Vera Maurina's second concert here, this time with the assistance of the Philharmonic Orchestra, and I should surely not write about her again, as I did so quite extensively in my last week's budget, if her program on this occasion had not been a remarkable or at least a very unusual one. It brought Rubinstein's E minor piano Concerto, op. 25, a work which I have never heard before, not even at the Rubinstein prize competition here four years ago, when everybody, of course, performed the D minor Concerto, and only the prize winner, Mr. Levin, played the fifth piano concerto, and perhaps for that very reason, viz., the agreeable contrast he produced by this selection, succeeded in making a greater and more favorable impression than he otherwise would have done.

As for the E minor Concerto I should not be mournful if I never hear it again, although it was interesting to me, as I could trace in it very plainly all the good and also all the bad traits of the later Rubinstein. The first movement is poor stuff, especially also in workmanship and in lack of logical thematic development. The andante in C brings a genuine Rubinstein melody, but it happens to be a cloyingly sweet and at the same time rather trivial one. In the finale the usual Rubinstein octave rumpus and arpeggio, all the way up and down the keyboard, is let loose, and when he has nothing further to say he brings in once more his slow movement melody in order to constitute or mark a mental coherency.

A very gem, a true Chopin character piece, on the other hand, is the Fantasia on Polish songs, the op. 13, for which W. Safonoff, the director of the Moscow Imperial Russian Music Society and director of the conservatory, has furnished an instrumentation, which, for tastefulness, discretion and yet effectiveness, could hardly be surpassed. In this garb the work was an absolute novelty to me and one which, in Miss Maurina's exceedingly refined and polished reproduction, I enjoyed very much indeed. No work of Chopin's shows more plainly and conclusively how deeply

his music is rooted in the Polish national element than this fantasia, based upon folk songs of his native land.

Miss Maurina concluded her program with the new piano concerto of Emil Sauer, lately her teacher, and which she performed almost, but not quite, as brilliantly as the composer had done a week or two previously also here in Berlin and at the Bremen Tonkünstler meeting of last spring.

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I went for Prof. Johannes Kruse's violin playing pretty severely, but not unjustly, in my last week's budget, and now want to do the right thing by him in stating, according to truth, that as a quartet player he is far preferable than as soloist, just as his renowned teacher, Professor Joachim, is nowadays, whom, moreover, the pupil imitates with good results in the style and general conception of quartet playing. This fact was made manifest in a matinee which the Kruse Quartet gave at the Singakademie last Sunday. In it this organization of London musicians, consisting of Messrs. Kruse, Charles Schilsky, Emil Férir and Herbert Walenn, displayed a well trained ensemble and good taste in musical shading, as well as firm rhythmic precision and accentuation.

As for tone quality I preferred the viola to the other instruments, and I mention this especially, for it is not often that one meets with a superior performer upon this stepchild among the strings. The program brought Eugen d'Albert's Quartet, op. 11, in E flat, the beauty and musical worth of which was made apparent to the large audience in an excellent reproduction. They would fain have insisted upon a repetition of the delightful scherzo, with its Elfin dance rhythms and gossamer texture, which were brought out in crispest and delicate ensemble. Bach's Chaconne was better played by Professor Kruse than I had dared to anticipate after the exhibition of violin playing he had given before. Of Beethoven's last quartet, the C sharp minor one, I heard nothing, as I preferred my Sunday dinner to even the greatest and deepest of all string quartets so far composed by mortal man.

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The third Philharmonic concert, under the direction of Arthur Nikisch, brought a work for the first time upon the programs of this cycle of concerts, which New York and Boston have heard repeatedly, and which was performed in Berlin also a year or two ago by the Royal Orchestra, un-

der the direction of Weingartner. It did not then create as deep an impression or meet with as favorable a reception as last Monday night under Nikisch's direction, for the latter seems to be more in sympathy and enters more intensely into the spirit of the works of Tschai-kowsky, of whose fourth symphony, the one in F minor, I am speaking, than most any other conductor under whom I ever heard one of the Russian master's compositions interpreted. It is founded in the very nature of Weingartner that he sticks more to the outside of things; that he always tries to shine through brilliancy, and hence lays more stress upon a rousing than upon an inwardly meditated reproduction of a work so full of glorious colors as are most all of Tschai-kowsky's orchestral compositions. Nikisch, while by no means neglecting the effective side of the performance, and getting out of his men all that is possible in this direction, nevertheless does not make this the principal feature of his reproduction, but that always remains with him—the interpretation, the reading. And just in this fourth symphony, which, though not quite as strong or important a work as either the fifth or the last of the master's symphonies, but one in which he reaches the most tremendous contrasts from melancholy sweetness to stormiest and most obtrusive, almost brutal, orchestral force, an interpretation which brings out all the hidden threads, all the intensity and glamor as well as the languor and dreaminess of the music, is far preferable to a reading, which merely or principally glories in vivid colors and strong accentuations.

The two middle movements of this symphony, more especially the tenderly melancholy canzona with its melting oboe theme, are among the most beautiful things Tschai-kowsky has left to the world. It is not generally known that the title page of this work bears the dedication "To my best friend," and Tschai-kowsky has never known who this "best friend" was. When the composer gave up his position as teacher at the Moscow Conservatory, an elderly rich lady, a music enthusiast, gave him a guarantee of an annual rent of 6,000 rubles, so that he might be able to devote himself exclusively to composition, and that his mind should not be distracted from his ideal work through the care for his daily bread. The lady, mother of eleven children by the way, made only the condition that nobody was to learn of this stipend of hers, and that Tschai-kowsky should never make an attempt at making her personal acquaintance. Though he corresponded with her regularly, he has never exchanged a single word

of mouth with her. The dedication "To my best friend" on the title page of the fourth symphony, however, was meant for her, who took the burden for the material cares of life off his shoulders.

What a contrast to this music of Tschai-kowsky's was Mozart's "Nozze di Figaro" overture, perhaps one of his richest, sunniest, but also carelessly genial, or genially carelessly written works. It came like a sun bath after a long, sultry, hot and strong, but after all over-exciting and enervating dream, with frequent changes from melancholy to bacchanalian sensuousness. The overture was delightfully performed by the orchestra.

Henri Marteau was the soloist, and played the Sinding violin concerto, with which he had scored such a triumph at the Bremen meeting of the Tonkünstler Verein, and which he had also performed here for the first time at his own concert last year. Of the work I spoke at length and most favorably before, and hence only need to add that it again took the audience by storm, and that Marteau's performance of it was, as heretofore, an admirable one.

The "Meistersinger" Vorspiel concluded the lengthy program. The one for the next concert promises the Cherubini "Anacreon" overture, the Saint-Saëns C minor piano concerto, to be played by Clotilde Kleeberg; Richard Strauss' "Till Eulenspiegel," and Beethoven's C minor symphony.

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Felix Weingartner, in order to avoid the reproach that he is only bolstering up his programs with well-known standard works like the Beethoven symphonies, has of late pursued the appropriate course of devoting the non-Beethovenian portion of the house bill to novelties of more or less importance. Among the latter category must be reckoned the overture "Am Strande" (At the Beach), by Robert Radecke, a labored, midnight oil, but form finished composition, in "Fingal's Cave" musical atmosphere, but with the original Mendelssohn all washed out of it, a veritable piece of Kapellmeistermusik, with which last night's concert opened. But the production is excusable not only, but actually an act of well deserved courtesy toward the composer, Professor Radecke, who for many years was conductor of the Royal Orchestra's symphony evenings, and who, on the 31st ult., celebrated his seventieth birthday anniversary amid general rejoicings. He is at present director of the Royal Institute for Church Music,

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after having for forty years displayed a versatile activity as violinist, pianist, member of a string quartet, composer and, from 1863-1887, as first conductor at the Royal Opera House. He was also for many years artistic adviser of the Stern Conservatory. For all this I am only too willing to forgive him for having composed the "Beach" overture, all the more so as after all it is very innocuous music.

That cannot and shall not be said, however, of Joseph Suk's Symphony in E, op. 14, which is the work not only of an excellent musician, but also of a modern thinker. The second violinist of the Bohemian Quartet, who is a son-in-law of Antonin Dvorák, avoids ostensibly the ways of his father-in-law and most others of Slavic origin, for the national element is absent from his music. His symphony is abstract music, which might have been written by a German or a Frenchman just as well as by a Bohemian. But perhaps they might not have been able to write it "just as well," for outside of Richard Strauss or Saint-Saëns I know no German or French composer who could have orchestrated as well as Suk. Mind you, I am leaving the modern Russians out of consideration, for they can best all other nations in this special field. Aside from this gift of color Suk, as I stated last year, when he gave a concert the program of which was made up of his own works, has a powerful talent.

The only thing, a more essential one than most people think, in which he is lacking, however, is self criticism, or, rather, the judgment of the worth of his ideas. Otherwise he would not have wasted so much trouble and ingenuity as he displays in the working out of inferior thematic material in both the first and the last movements of his symphony, and these two outer Saetze for that same reason also show a want of logic in construction and an incongruity in form. The Adagio in C, however, is a fine variation movement, and the Allegro vivace in E minor, with a superb trio in C sharp major (maybe it is written in D flat), is as fine in spirit and contents as it is brilliant in facture and free from the banalities of the conventional scherzo, even as far as form is concerned. I expect great things yet from the composer who could write this one

movement. Weingartner took great pains with the work, and it was unquestionably well performed, but did not take hold of the conservative habitués of these concerts who form the majority of the listeners. The composer, however, was called out upon the podium at the close of the symphony.

The "Eroica" Symphony made up the second half of the program. No Beethoven at the next concert, because there are only nine of his symphonies, while there are ten symphony soirées. So we are promised as novelty "Riccio," a symphonic prologue by Sandberger; the violin concerto of Tschaiakowsky, to be performed by Halir, and Schubert's C major Symphony.

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A queer kind of a woman must be Miss Tosti, a singer who appeared the other day at Dordrecht, and of whom the critic of the Dordrecht *Courier* draws the following pleasant genre picture: "Who has ever lived to see a singer, if after her first number the applause is according to her idea not sufficiently strong, harrangue the audience in French? To tell the public that in France and in England she always had much more applause—certainly many, many years ago—and then to ask, whether there was anybody in the audience who was such an imbecile that he could not understand her.

"We might, however, have overlooked this and several other things besides if the lady had not, after her last number, behaved in such low style. That she ogled the public with a disdainful smile after her 'renderings,' instead of making a bow, shows a lack of education and esteem. But that she stuck out her tongue and made grimaces at the audience only prove that with the increasing years, besides her vocal means, she has also completely lost all behavior. May the manager spare us in future concerts of singers with the manners of fishmonger women, for the trouble of importing them from Italy or France will not pay."

Engelbert Humperdinck has been appointed as presiding teacher of the master school for composition connected with the Royal Academy of Arts, in place of Von Herzogenberg, lately deceased. A better selection could probably not have been made in all Germany, and it marks at the same time significant progress in the conservative tendencies hitherto so strictly pursued by the guiding spirits that rule the fates of the Royal High School for Music. For it must not be overlooked that the composer of "Hänsel and Gretel" is, after all, no reactionary musician, but an epigone of Richard Wagner. Oh ye shades of Spitta, Bargiel and Herzogenberg, what will you say to this appointment?

Mrs. Céleste Chop, née Groenewelt, formerly of New Orleans, now of New Rappia, pianist and soloist of the next Philharmonic Popular Concert, called at this office.

O. F.

H. Whitney Tew to Sing.

H. Whitney Tew, basso, of London, England, will sing two solos at William C. Carl's organ recital in the "Old First" Church, New York, on the afternoon of December 11.

## Miss Burt's Fall Exhibition of Sight Singing.

**B**URCH singers who are handicapped by poor sight reading, a visit to one of Miss Mary Fidelity Burt's exhibitions should certainly solve the problem for them, as it has solved it for numberless others, of what can be accomplished with her method. This well-known teacher of sight singing, ear training, musical stenography and musical comprehension gave her fall exhibitions at her new school, 40 West Seventy-second street, Wednesday, November 14, and Saturday, November 17. Miss Burt's address fully explained the ethical and educational building of her work from the ideas of the great philosophers and educators; and also her original developments for staff, chromatic, time and rhythm, from the French figure method of Galin, Paris, Chevé.

Miss Burt believes most thoroughly in practical demonstration; therefore every theory advanced was most perfectly demonstrated by her little pupils, Miss Winifred Marshall, Miss Edith Sweet and Miss Cherry Osbourne, the last having had but twenty-four lessons. At sight they sang perfectly the most difficult intervals possible, in major, minor and chromatic, and then illustrated in staff work by intoning at sight a page chosen from the standard oratorios by the audience. Difficult time and rhythm work, in 1, 2, 3, 4, 6, 9 notes to a beat; singing an improvisation from the staff with chromatics in any key chosen by the audience; and singing at sight, with words, a hymn and then from the oratorios any pages any listener might select. To show the wonderful ear training, the work in intonation, time and the combination of the two as songs, &c., was written down from dictation in the musical stenography, of which Miss Burt is the author. This training is specially helpful to the student of composition. The last number on the program was the "Spinning Chorus" from "The Flying Dutchman." Senta's "Ballade" was delightfully sung by Mrs. Agnes Staberg Hall. The difficult accompaniment was most artistically played by Miss Marie Heissenbuttl.

In a larger educational sense Miss Burt feels that her motto, "Harmonious mental discipline," is being fully realized.

The leading musicians of this country have endorsed Miss Burt's work, of which he is the sole exponent, having as yet no authorized pupils as teachers or representatives in Greater New York.

### Jacoby Engagements.

**M**RS. JOSEPHINE JACOBY, the celebrated contralto, is engaged for the solo numbers of the Apollo Club at the Academy of Music concert, Brooklyn, December 11; also as a soloist at "The Messiah" performance of the Philadelphia Choral Society, Henry G. Thunder, conductor, December 28. Mrs. Jacoby is also the soloist at the Boston Apollo Club concert in January.

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#### FIRST PREMIUM.

To the Musical Club that sends the greatest number of paid annual subscribers to **THE MUSICAL COURIER** from this date until June 1, 1901, a first-class passage from New York to Bayreuth and return for one person, including tickets to the Nibelungen Cycle and a performance of "The Flying Dutchman" and of "Parsifal," the person to be selected by the club winning the premium.

#### SECOND PREMIUM.

To the Club sending the second largest number of paid annual subscribers from this date until June 1, 1901, an artistic piano made by one of the well-known high-grade piano manufacturers of the United States.

#### THIRD PREMIUM.

To the Club sending the third largest number of paid annual subscribers between now and June 1, 1901, one hundred dollars' worth of sheet music, the said sheet music to be selected by the Club for its use.

\*\*\*

These subscriptions should be sent in weekly as they are secured, instead of waiting until the expiration of the time, to **THE MUSICAL CLUB DEPARTMENT OF THE MUSICAL COURIER**, St. James Building, 1131 Broadway, New York City. They should not be sent in bulk, but should be mailed as secured, with the names and addresses of the subscribers, together with the postal-order or check-naming at the same time always the Club. A statement of the names of the subscribing clubs and the numbers of their subscribers will be published for the knowledge and information of the clubs competing for these premiums. The minimum number of subscribers per club must be 10 for the first premium.

The annual subscription for **THE MUSICAL COURIER** is \$5. Old subscriptions or renewals are not to be included in this premium offer.

**I**N regard to the progress made by the National Federation of Musical Clubs, Mrs. J. E. Ellison, who is in charge of the Federation's press department, writes from Fort Wayne, Ind.: "The work of the artist committee is being continued from the office of the president, Mrs. Edwin F. Uhl, St. Cecilia Building, Grand Rapids, Mich., who has issued an attractive list of fine artists—singers, pianists, organists, violinists, 'cellists, accompanists; also string quartets, combinations and lecture recitals. Mrs. Uhl has wonderful executive ability and is eminently qualified to plan sectional routes and to make satisfactory arrangements with artists and clubs. The latter will find it to their interest to send prompt requests to Mrs. Uhl, who is rapidly making engagements, thereby facilitating the work of the committee. The books of the first and second years of the five years' course of the 'Proposed Plan of Work for Musical Clubs' present an attractive appearance in their bindings of gray and gold respectively. Mrs. F. S. Wardwell, of Stamford, Conn., a director of the Eastern section, is chairman of this literary committee. She, with Mrs. James Pedersen, of New York City, corresponding secretary of the Federation, has prepared the first year's book, the contents being of great interest and value. The second book is prepared by Miss Mary G. French, of New Haven, Conn., and the subjects are handled in a very modern and instructive manner. The fact that these publications are recommended by the National Federation to its federated clubs is a sufficient guarantee of their worth, and they fill, in the development of club study, a vacancy which has always been deplored. They may be obtained from Mrs. F. S. Wardwell, 21 Suburban avenue, Stamford, Conn., or from the sectional vice-presidents, for 10 cents each, the price to cover the cost of printing, Mrs. Wardwell, Mrs. Pedersen and Miss French having labored for the benefit of clubs."

\*\*\*

A musical art society has been established in Louisville, Ky.

\*\*\*

The Friday Morning Club, of Worcester, Mass., devoted a November meeting to Schubert's Music.

\*\*\*

This season the Lowell (Mass.) Orchestral Society will devote the profits of its concerts to six local charitable institutions.

\*\*\*

As will be illustrated by future statements in these columns, the Ladies' Musical Club, of Tacoma, Wash., is securing very satisfactory artistic results.

\*\*\*

The Sacramento (Cal.) Saturday Club has selected these officers for the season 1900-1901: President, Mrs. J. B. Wright; first vice-president, Miss Nellie Siddons; second

vice-president, Mrs. J. A. Moynahan; secretary, Miss Mildred Obarr, and treasurer, Miss A. M. Waite.

\*\*\*

Last month Mrs. Youngheart and Miss Hilda Boulton arranged one of the Toronto (Canada) Woman's Musical Club's artistic recitals.

\*\*\*

The Nashua (N. H.) Choral Union has been reorganized, and is now known as the Nashua Oratorio Society. E. M. Temple is the conductor.

\*\*\*

It is stated that the St. Paul Schubert Club is the only organization devoted exclusively to music study in the Minnesota Federation of Women's Clubs.

\*\*\*

The Gounod Society, of New Haven, Conn., has successfully entered its sixteenth season, rehearsals progressing favorably under Signor Agramonte's direction.

\*\*\*

In Racine, Wis., musical people recently attended a reception held in honor of Prof. T. Elberg, director of the Hamlet Society, and other Danish vocal organizations.

\*\*\*

The Misses Hackman, Thorp, Lena Strode, Minnie Preisel, N. Hoffner and Fannie Ringstorff took part in a recital recently given by the Beethoven Club of Havana, Ill.

\*\*\*

Miss Maude S. Kelley, Louis Levy and Miss May Balbier, respectively, are president, vice-president and secretary-treasurer of the New Haven (Conn.) Hillhouse Chorus Club.

\*\*\*

When, at this season's inaugural meeting, the Wednesday Musical Club, of Tiffin, Ohio, celebrated "President's Day," Miss Lida Sexton gave an address and a reading. "Genius" was contributed by Mrs. L. W. Rodgers.

\*\*\*

The Apollo Club, of Louisville, Ky., will give a series of concerts under the leadership of Osbourne McConathy, the soloists announced to appear being Miss Virginia Hewitt Shafer, contralto; Miss Margaret Weissinger, violinist; J. C. Barr, tenor; and A. W. Thompson, basso.

\*\*\*

Public events have been arranged as follows by the Apollo Musical Club, of Chicago:

DECEMBER 20, 1900.

Messiah ..... Händel  
Mrs. Minnie Fish Griffin, soprano; Mrs. A. B. Jordan, contralto;  
Chas. Humphrey, tenor; William Ludwig, bass.  
Chicago Orchestra.

FEBRUARY 18, 1901.

Part Songs—  
Lead, Kindly Light ..... Evans-J. E. West  
Legend ..... Tchaikowsky  
Stars of a Summer Night ..... Smart  
Two Maidens ..... P. C. Lutkin  
(Dedicated to the Apollo Club.)  
The Return of Spring ..... Philo A. Otis  
(Dedicated to the Apollo Club.)  
Motet ..... Adolf Weidig  
(Dedicated to the Apollo Club.)  
O Hush Thee ..... Little  
O My Luv ..... Hawley  
The Lost Chord ..... Sullivan-Brewer  
D. Ffrangcon Davies, soloist.

APRIL 15, 1901.

Te Deum ..... Berlioz  
Hiawatha's Wedding Feast ..... Coleridge-Taylor  
Chas. Gauthier, soloist.  
Chicago Orchestra.

The Apollo Club is now in its twenty-ninth season. Four hundred members support it, while fifty names await admittance. The officers are: Conductor, Harrison M. Wild; president, Clarence Van Inwegen; vice-president, Nathaniel Board; secretary, Louis Evans, and treasurer, Arthur Heurtley, while Franklin C. Hollister,

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Geo. D. Holmes, Charles H. Blatchford, Joel H. Levi, Edward H. Taylor and George L. Cragg constitute the directorate.

● ▲ ●

At a concert given lately by the Fortnightly Musical Club, of Coldwater, Mich., Mrs. Dickinson, Miss Dickinson, Miss Milnes, Miss Calkins, Mrs. Carpenter, Mrs. McNutt, Miss Pullen, Mrs. Long, Miss Thornton and Mrs. Pratt interpreted a selection of interesting compositions.

● ▲ ●

Officers of the Scranton, (Pa.) Liederkrantz are: President, Conrad Wenzel; vice-president, Frank Becker; financial secretary, Edward Eisele, corresponding secretary, Frederick Widmayer, and recording secretary, Lorenz Haberstroh.

● ▲ ●

Officers of the Diatonic Club, of Albany, N. Y., are: Miss Fannie de Villa Ball, president; Miss Elizabeth J. Gibson, secretary-treasurer, and Ben Franklin, assistant treasurer. The executive includes: Dr. C. F. Theisen, Miss S. E. Rollo, Mrs. Lilian C. B. MacAllister, E. S. Wilson and Miss Mary Silliman. Interesting topics will be treated at events announced as follows by this society: January 14, Madrigals; February 11, Waltz Music; March 11, "Le Prophet," and April 15, "Midsummer's Night Dream." On May 13 an organ recital will be given.

● ▲ ●

The first program presented this season by the Musical Guild of Des Moines, Ia., consisted of compositions by Weber, Gounod, Liszt, Wagner and Saint-Saens. Forthcoming events are thus outlined:

December 10—Miscellaneous.  
January 7—Beethoven.  
January 21—Miscellaneous.  
February 4—Piano Recital.  
February 18—Miscellaneous.  
March 4—Schumann.  
March 18—Miscellaneous.  
April 1—Spring Music.  
April 15—Miscellaneous.  
April 29—Organ and Oratorio.  
May 14—Miscellaneous.

● ▲ ●

The Euterpe Club, a flourishing organization in Kansas City, Mo., prints the ensuing chronological record:

Organization and Election of Officers, March, 1893.  
Constitution and By-laws adopted, March, 1894.  
First systematically arranged Yearly Program, September, 1894.  
First printed Annual and Regular Programs, 1894.  
Change of place of meetings from private houses to Strope's Hall, 1894.  
Choral Class organized, Carl Busch, director, 1896.  
Concert in honor of Kansas City Composers, in Masonic Hall, 1,000 guests, May, 1896.  
Place of meeting changed to Lyceum Hall, October, 1896.  
Constitution and By-laws revised, Associate and Student Members admitted, 1896.  
Concert to the Missouri Federation of Women's Clubs, January, 1897.  
First Artists' Recital, Mrs. Fannie Bloomfield-Zeisler, February, 1898.  
Johannes Brahms' Memorial, April, 1898.  
New By-laws adopted, 1898.  
Privileges of Associate Members extended to include all public and private meetings, 1898.  
Reception at Midland Hotel to Missouri Music Teachers' Association, June, 1898.  
Second Artists' Recital, Miss Mary Wood Chase, March, 1899.  
Euterpe Club Incorporated under State Charter, June, 1899.  
William Shakespeare, Lecture-Song Recital, February, 1900.  
Spiering Quartet, March, 1900.  
Edward Kreiser, Organ Recital, May, 1900.  
Aeolian and Pianola Recital, May, 1900.

This society's calendar for the present season has been issued as follows:

October 15—Reception to Club, by Mrs. O. C. Trice, with Song Recital by Francis Fischer Powers.  
November 8—First Public Recital.  
November 22—First Special Program.  
December 6—Piano Recital.  
December 20—Second Special Program.

January 10—Second Public Recital.  
January 24—Chopin Program.  
February 7—Fourth Special Program.  
February 21—Third Public Recital.  
March 7—Annual Business Meeting and Election of Officers.  
March 14—Fourth Public Recital.  
March 28—Fifth Special Program.  
April 11—Fifth Public Recital.  
April 25—Sixth Public Recital.

This is the Euterpe Club's list of officers and committees:

Mrs. J. H. Harris, president; Mrs. Henry Rickard, vice-president; Mrs. P. B. Goddard, second vice-president; Mrs. G. J. Clark, secretary and treasurer; Mrs. S. M. Daniels, librarian; Mrs. Jennie Schultz, accompanist.

#### COMMITTEES.

Executive—Mrs. J. H. Harris, chairman; Mrs. Henry Rickard, Mr. P. B. Goddard, Mrs. G. J. Clark, Mrs. O. C. Trice, Mrs. D. M. Hynds, Mrs. Lew Jones, Miss Jennie Rose, Mrs. Jacob Dold.

Artist—Mrs. J. H. Harris, chairman; Miss Emily Standeford, Mrs. W. G. Hawes, Mrs. H. A. Lloyd, Miss Mary M. Schmitz, Mrs. E. D. Latimer, Mrs. Walter Neff, Miss Ethel Fultz.

Associate and Student Membership—Mrs. G. J. Clark, chairman; Mrs. Wilbur Weston, Mrs. Geo. A. Forsee, Mrs. Blanche Scott-Hilyer, Mrs. P. K. Dillenbeck, Mrs. C. F. Mead, Mrs. George P. Snyder.

Music—Mrs. George W. Herbold, Miss Edith Fraser, Mrs. G. J. Clark, Mrs. H. M. Polly, Miss Nellie Breedy, Mrs. Malgen Hecker, Mrs. Fred Bishop, Miss Dorothy Lyle, Mrs. Hans Busch, Miss Winifred Sexton, Miss Harriett Turner and Mrs. Jennie Schultz.

#### Joint Recital at Dayton, Ohio.

HEREUNDER is a specimen program of the joint recital to be held at Dayton, Ohio, by Katharine Fisk, contralto, and Clarence Eddy, organist, on December 13: Overture in C minor.....Hollins  
(Dedicated to Clarence Eddy.)  
Mr. Eddy.

Creation Hymn.....Beethoven  
Sandmaenchen.....Brahms  
Mrs. Fisk.

Prelude and Fugue in D major.....Bach  
Le Cygne (The Swan).....Saint-Saens  
Nuptial March.....Guilmant  
Mr. Eddy.

Three Arias from Samson et Dalila.....Saint-Saens  
Fair Spring Is Returning.  
O Love, of Thy Power.  
Softly Awakes My Heart.  
Mrs. Fisk.

Sonata, in the style of Handel.....W. Wostenholme  
Mr. Eddy.

September.....Charlton  
The Lass with the Delicate Air.....Arrie  
Mrs. Fisk.

Allegro Cantabile and Toccata.....Widor  
(From the Fifth Organ Symphony.)  
Mr. Eddy.

Oh, That We Two Were Maying.....Nevin  
Jap Doll.....Gaynor  
Gingerbread Man.....Gaynor  
Mrs. Fisk.

March and Chorus from Tannhäuser.....Wagner  
(Arranged by Homer N. Bartlett.)  
Mr. Eddy.

#### Von Grabill's Engagements.

S. BECKER VON GRABILL gave a recital for the Musical and Literary Association of Thompson Township and Albright College, Pa., at the latter place on November 15. The "Moravians" engaged the pianist to present his famous "request program" at Lancaster and Lititz, Pa., on November 25, while the Ladies' Quartet Society, of Ephrata, Pa., has secured his services for a concert to take place in the near future.

#### Success of Gerard-Thiers Pupil.

MISS ADELE STONEMAN, contralto, daughter of the late Governor of California, scored an unqualified hit at the Bloomingdale Church on Tuesday, November 20. Although at the end of a long program, she commanded several recalls by the artistic reading of her selections.

## Just Out—Paris.

### A New Work on the Rapid Teaching of French Conversation.

ATTENTION is called to the address (in the advertising columns) of a new and valuable work for the rapid acquisition of French conversation.

M. D. Kimon, author and editor of the new work, is an eminent litterateur of France, whose reputation there for intelligence and education is guarantee of immediate success. Book making is not new to him, an entire library on French literature and the teaching of its beautiful and ill-treated language bearing already his name.

His proficiency and his extended relations with foreigners as with home people, and a special gift for teaching and making plain that which he himself knows, have brought him pupils of all nations for many years. It is from the experience thus gained and the success achieved in it that M. Kimon has been pushed to add to his library this new work on "Practical Conversation."

It does not require much eloquence to point to the faults of teaching of French as hitherto practiced. Teachers of all languages in fact leave much to be desired as to practicality in results. Students for years of French, for example, land in the city of Paris with a mass of impossible phrases, and still more impossible pronunciation, which make the time and money spent an absolute waste and loss.

Between the mass of books, "grammars," "methods," &c., which are prepared specially for children, with plenty of time to give to the subject, and those which are composed without any knowledge or experience whatever of the workings of the Anglo-Saxon mind, or its previous preparation, there lies a great gulf of demand daily growing stronger and more imperative for teaching, which will teach speedily and practically that which is necessary for everyday conversation.

M. Kimon is in the vanguard of those who are reaching this result. Such anxiety is daily expressed as to this subject that THE MUSICAL COURIER is happy to point the way to so encouraging a response. The price of the book is small, only 3 francs post free. It surely is worth the while of anyone in the least interested to become possessed of it, and see just how it appeals to him or to her in its treatment.

M. Kimon would be the most happy to treat with libraries and book stores in the States or in England, as to the placing of this useful book.

Meantime he gives lessons at certain hours to those actually in Paris, who may desire this sure and speedy help in the conversation they so much desire. The address for all is 10 rue Cambon, a point most convenient, to all points—the Boulevards, Place Concorde, or the Madeleine.

#### Glenn Hall, Tenor.

GLENN HALL, the tenor, of Chicago, has been engaged for the spring tour, commencing April 7, of the Boston Festival Orchestra. Mr. Hall gave a song recital on the 22d ult. with Mrs. Trimble, at the Ottawa Musical Club, Ottawa, Ill. On the 27th he sang at the Faculty Concert of the American Conservatory of Music, Central Music Hall, Chicago. He sings in "Elijah" with the Philharmonic Society at Minneapolis, Minn., on December 5.

On December 20 Mr. Hall will also sing in "The Messiah," with the Arion Club, Milwaukee, making the third time that he will have sung with this club.

Mr. Hall is one of the foremost of the young tenors of the West, and he is going to make a big impression when he is heard here.

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FRANKLINSTRASSE 20, DRESDEN, November 11, 1900.

**T**HE musical season is in full swing. At the Royal Opera House Eugen d'Albert's two one act operas "Kain" and "Die Abreise," which were new to Dresden, received the customary applause at the première, and have since then had about half a dozen hearings.

Of these works "Die Abreise" (The Departure) ranks higher artistically. Musically full of charm, grace and spirit, it is worked out in minute style, and was well presented under Von Schuch's easy and light interpretation. The story, by Count Sporck, gives—in a drawing room intérieur—an episode in the life of a young married couple: The husband (Perron) is slightly neglecting his young wife (Wedekind), who meanwhile accepts the courtesies of his friend (Herr Jaeger), the latter making a fool of himself, until finally all ends well, the lady falling into the arms of her husband, the lover having to "depart" instead of the *mari*. It is a work of much attraction, which most likely will hold the boards much longer than "Kain," a sort of oratorio, marked by good, solid workmanship and depth of composition.

An exquisitely penned score, full of musical knowledge, it is, however, both heavy and tedious, lacking in dramatic strength and vigor of action. What effects might not have been drawn from the tragic story of "Cain slaying his brother Abel," and what first-rate material for the musical utterances of grief, jealousy, remorse and despair! Eugen d'Albert, however, lacks the power of expressing elementary human passions. The opera, therefore, despite its containing imposing grandeur, fails to impress us on account of its hollow pathos.

The libretto, besides, is not dramatic, "leaving us (like the music) cold," as the Germans say. The whole work, as far as can be seen beforehand, will probably live "only to hear its funeral sermon." It was admirably cast, Scheidemantel, in the title part, doing all he could to help it to success. Schuch directed admirably. To say he did wonders with both works is superfluous. Where will the composer ever hear his operas so well performed again? Among the rest of the participants were Anthes as Abel, Krammer (Eva), Wachter (Adam), Chavanne, Nast, &c., all doing excellent work.

Some nights previous Byron's "Manfred" was produced in the Opera House. Impossible to describe how! Surpassing even the highest expectations, anyone visiting Dresden should not neglect seeing it. Wonderfully well staged, acted, sung and performed by all, including the Royal Orchestra, under Schuch's beat, the grand drama, in conjunction with Schumann's music, impresses us directly as a living event. Its strength of consequence, its rigid *morbidness* make our flesh creep in sympathy with the tragic fate of the hero, who fretted away his life in mournful despair and eternal repentance of that one "all nameless hour" which cut short his love, his hopes and all his earthly ambitions.

Herr Wiecke is an admirable exponent of the title part. His intensity of feeling and intellect, the realism of his

conception and truthfulness of characterization completely carried the audience away. The scene with the elementary powers and Manfred's request for forgetfulness, self oblivion—the very things impossible to grant—the scene with Astarte, as well as the death scene, were heart-breaking. The whole representation was such that, once seen, will never be forgotten. The house was well filled and enthusiasm ran high.

The concert season opened brilliantly with the symphony concerts of the Royal Orchestra. In the second recital Felix Draeseke's "Sinfonia Tragica" achieved a grand success. Solist of the evening was Eugen d'Albert, who played the Beethoven G minor Concerto and soli. A few days later the first Philharmonic concert occurred, under the management of Herr Plotner, whose practical insight in the matter is wonderful. Except the Royal Orchestra concerts there is no other subscription recital organization enjoying such popularity as Herr Plotner's above mentioned undertaking. Petschnikoff and Therese Behr, as soloists, received ovations. The former is well known to Americans, the latter is a singer who captivates her hearers by the power of her musical expression and the poetry of her delivery. Her soul, not her voice, is the medium by which she holds her audience spellbound.

Several other recitals followed by more or less known local artists. One singer deserving of special interest is Luise Ottermann, whose "Lieder Abend" proved to be a musical feast of no ordinary order. Hers are a highly artistic conception, depth of feeling, technical finish and a distinguished musical taste. The way in which she delivered Jensen's "Luise," with the words, "sie hat um ihn gelitten, sie hat für ihn gelebt," and Davidoff's "Lass mich," not to speak of the rest of the program, drew tears of sympathy from her hearers' eyes. Cornelius, Brahms, Schubert, Beethoven, Wolf, Delibes and Auber were her numbers. Fräulein Ottermann's success was a complete one.

Thea von Redwitz's vocal recital in the "Museumhaus" proved to be an utterly premature one, of which the least said the better, the lady's stage presence being decidedly finer than her interpretations.

Eduard Reuss, who gave a "Klavier Abend" of his own, is a serious musician of lofty aims in the Hans von Bülow, D'Albert and Lamond style, more of a philosopher than an impressionist of the emotional kind, such as represented by Paderewski and other artists of Slavic extraction. Bach, Beethoven and Schubert consequently responded better to Herr Reuss' natural endowments than Chopin and Liszt, who were also down on his repertory for the evening. Presented well as far as technic, clearness of thought and warmth of feeling go, the latter compositions to a certain degree lacked that indescribable something called "snap and hue," which is so characteristic of their national color. Those soul thrilling passions, struggles, coqueteries, elegies and vague emotions expressed in the "Polish poet's poems" seemed not part and parcel of the concert giver's own self in as high a degree as, for instance, his conception of Schubert. Herr Reuss therefore does not bewilder his audiences by force of temperament and fashion, but he fills them with the delight of music. One forgets the performer in remembrance of the art he calls to exist. The program, embracing the literature from Bach to Liszt, called for powers of the highest order. To say that these conditions were freely met is only giving the exquisite musician and virtuoso the praise he so decidedly deserves.

Maria Spies' vocal recital last Thursday was a delight to connoisseurs, both on account of the program and of the fine performances of the concert giver and her two assistants, Dr. Rabl and the violinist Herr Svedrawsky. Beethoven, Brahms and Hugo Wolf were chosen by the singer for a most artistic interpretation, of which Brahms' "Von ewiger Liebe" capped the climax of her dramatic

power of expression and intensity of feeling. That Frl. Spies has the gift to meet the hearts of her hearers was evinced in a like manner by her finished reading of Hugo Wolf's collection of songs, among them especially "Im Schatten meiner Locken," which she sang in a way long to be remembered by all present. Frl. Spies' excellent enunciation and the finish of her school have been touched upon on previous occasions, all these qualities brilliantly displaying the influence of her master, Frl. Natalie Haenisch, who thus shared in the success of the charming singer. May life treat her kindly on the thorny career she has now so successfully begun. Further selections on the program were a Sonata in D by Dr. Rabl, for violin and piano, a beautiful work well performed by the composer and Herr Svedrawsky, as well as the "Faust" Fantasia, by Wieniawski, rendered by the violinist of the evening. Rabl accompanied most beautifully.

Richard Stolzenberg, the well-known Dresden agent for the Schiedmayer pianos, has opened a reading room in his office, pleasantly situated at the Johann Georgen allée No. 13, where all the most prominent daily papers, weeklies, monthlies and musical journals (among them THE MUSICAL COURIER) of various countries are to be found. This practical organization has met with great approval, reflecting at the same time much credit upon the generosity and energy of the manager, Herr Stolzenberg, all the more so as no entrance fee or subscription terms are asked for. Stolzenberg's piano store, located in the same house, is one of the greatest and most frequented of Dresden.

Emil Sauer will give a piano recital next week, of which more in my next. A. INGMAN.

#### Charlotte Maconda.

**M**ADAME MACONDA, the popular soprano, had a lively time trying to meet an engagement in Indianapolis on the 20th ult.

She had appeared at Montclair on the 18th and returned to New York, taking the West Shore Railroad to Buffalo. Near Ravenna, N. Y., the engine ran head on into the engine of an east-bound freight. The shock was terrific. Passengers were thrown to the floor and over seats. The engineer was nearly killed and the cook so badly injured that he will be disfigured for life. There were a number of serious but not fatal injuries among the passengers, but fortunately Madame Maconda was only slightly shaken up.

Had not the accident occurred she would have reached Indianapolis at 3 p. m. of the day of the concert, but it was now evident that something must be done. Railroad guides were consulted, and the telegraph wires kept hot, requesting special cars, &c., to take the artist through to Buffalo. But all in vain. It was impossible to make connections, so there was nothing left to do but to be patient and give up the engagement, which could not be postponed.

Madame Maconda sung with great success in Montclair, N. J., on the 18th, and is to appear shortly in Columbus, Cincinnati, New Haven, Boston and Nashville. She will also make a tour of Maine, New Hampshire and Vermont.

She has an extensive repertory, singing as she does all the principal oratorios, as well as a wide series of Lieder and arias.

Madame Maconda is a revelation.—Manchester (N. H.) Union.

Madame Maconda charms her hearers.—Manchester (N. H.) Mirror.

Madame Maconda achieved a distinct triumph.—Burlington (Vt.) Daily News.

Maconda thrilled her audience.—Burlington Free Press and Times.

Carried her audience by storm.—Portland Daily Advertiser.

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## Clavier Piano School.



On Thursday evening an enthusiastic audience listened to the last of three interesting recitals given by the Clavier Company Piano School during this month, the programs of which are given below. This school has gained such artistic success the past year little comment is necessary; suffice it that even the youngest student played with the repose of a mature pianist:

Menuetto	.....Schubert
Miss Sadie Koenig.	
To a Water Lily	.....MacDowell
Scotch Poem, op. 31	.....MacDowell
Ocean, Thou Mighty Monster	.....MacDowell
Miss Harriette Brower.	
Adagio from Sonata, op. 31, No. 2	.....Beethoven
Miss Winnifred Willett.	
Improvisation	.....MacDowell
Poem, op. 31, No. 3	.....MacDowell
Novellette	.....MacDowell
Perlee V. Jervis.	

Papillon	.....Grieg
Der Vogel als Prophet	.....Schumann
Mrs. Blanche F. Whitaker.	

## TECHNICAL ILLUSTRATIONS.

Rondo	.....John Field
Miss Jennie Wells Chase.	
Notturmo, No. 3 (Liebestraume)	.....Liszt
Miss Florence Dodd.	
Valse	.....Edouard Schütt
Gespensster	.....Ludwig Schytte
Miss Winnifred Willett.	

At the second of these recitals Edward Brigham, the well-known basso profundo, lent his able assistance, and he was very fortunate in his selections, which not only gave variety to the program, but also afforded him the opportunity of displaying his fine voice and excellent powers of interpretation to great advantage:

Sonata, op. 2, No. 1	.....Beethoven
Allegro. Adagio.	
Miss Bertha Kilian.	
Rondo Capriccioso	.....Mendelssohn
Miss Florence Dodd.	
Life	.....Blumenthal
The Rose of My Heart	.....Tosti
Wind and Sea	.....Edward Brigham
Edward Brigham.	

Improvisation	.....MacDowell
Poem, op. 31, No. 3	.....MacDowell
Novellette	.....MacDowell
Perlee V. Jervis.	

## TECHNICAL ILLUSTRATIONS.

Mazurka Caprice	.....Mason
Toccata	.....Paradies
Mrs. Blanche F. Whitaker.	
Forest Song	.....Kreutzer
The Valley	.....Gounod
Edward Brigham.	
Kamennoi Ostrow	.....Rubinstein
Miss Eleanor Foster.	
Warum	.....Schumann
Scherzetto	.....Moszkowski
Miss Winnifred Willett.	
Deux Préludes, op. 28, Nos. 3 and 7	.....Chopin
Valse, op. 70, No. 1	.....Chopin
Miss Jennie Wells Chase.	

Miss Florence Dodd opened the program last Thursday with a Prelude and Toccata by Lachner, which she gave with that technic and refinement of interpretation expected from her.

Perlee V. Jervis is always delightful in his MacDowell selections, imbuing his readings with the imaginative charm which makes MacDowell so enjoyable.

Miss Foster and Mrs. Whitaker were especially pleasing in their numbers, while Miss Chase played the quaint Field Rondo most charmingly.

A. K. Virgil, who has returned from a teaching season

in Chicago, spoke in his usual forcible manner on "Educational Principles as Applied to Pianoforte Playing," giving a most interesting account of an interview with Hans von Bülow.

Miss Helen Ketcham illustrated Mr. Virgil's lecture by performing the preliminary work of the method, and showed what splendid work a little girl can do in eight months.

Nothing is more refreshing than to hear such an original reading of a familiar composition as Miss Willett gave of the well-known but ever delightful C sharp minor Waltz. This charming young woman is one of several pianists in the school whose progress is being watched with interest. With the talent and enthusiasm prevailing among the students there is every reason to expect glorious results at the end of another season.

Prelude and Toccata	.....Lachner
Miss Florence Dodd.	
Liebestraume	.....Liszt
March Wind	.....MacDowell
Perlee V. Jervis.	

The Rustle of Spring	.....Sinding
The March of the Dwarfs	.....Grieg
Miss Eleanor Foster.	

Mazurka Caprice	.....Mason
Toccata	.....Paradies
Mrs. Blanche F. Whitaker.	

## TECHNICAL ILLUSTRATIONS WITH REMARKS

by A. K. Virgil.

Study No. 5, op. 157	.....Köhler
Miss Helen Ketcham.	
Prélude, D flat	.....Chopin
Murmuring Zephyrs	.....Jensen
Miss Bertha Kilian.	
Plauderel	.....Otto Singer
Valse, C sharp minor	.....Chopin
Miss Winnifred Willett.	
Préludes Nos 3 and 7	.....Chopin
Rondo	.....Field
Miss Jennie Wells Chase.	
Berceuse	.....Grieg
Miss Sadie Koenig.	
Polonaise, op. 40, No. 1	.....Chopin
John Rebarer.	

## Broad Street Conservatory of Music.

WEDNESDAY evening, November 28, Miss A. Pearl Landis, of Maytown, Pa., a pupil of Gilbert R. Combs of the Broad Street Conservatory of Music, 1331 South Broad street, Philadelphia, gave a recital in the concert hall of that institution, assisted by Miss Lillian Frances Buhre and John Witzemann, violinist.

Her program included a prelude and fugue, Sonata in E minor, by Grieg; Schumann, "Grillen;" Jensen, "Galatea;" Chopin, Etude, Fantaisie Impromptu and Polonaise in C sharp minor; Schubert's Impromptu, op. 142, No. 3; Saint-Saëns' "Romance sans Paroles" and Hadyn Trio for piano and strings.

The program was played in a manner which reflected much credit on the Conservatory and Miss Landis.

## Schultze-Wichmann Song Recital.

MADAME SCHULTZE-WICHMANN, soprano, assisted by Madame Lowe-Wichmann, contralto, gave a song recital in the East Room of the Waldorf-Astoria on the afternoon of Thanksgiving Eve. The sisters were heard in a delightful program of classic songs. In the duets their voices blended charmingly. Miss Therese Triacca accompanied. Madame Schultze-Wichmann and her sister will doubtless be heard at other metropolitan concerts during this season.

## Winkler Piano Recitals.

IN Knabe Hall, on Thanksgiving Eve, Leopold Winkler gave a piano recital which opened with Beethoven's "Moonlight Sonata" and closed with Liszt's Twelfth Hungarian Rhapsody. Between these extremes Winkler played an aria with variations, Handel; "In the Evening," by Schumann; Liszt's transcription of Schubert's song, "Auf dem Wasser zu Singen"; "If I Were a Bird," by Henselt; "Bird as Prophet," by Schumann; "At the Spring," by Joseffy; a group of Chopin pieces, and the Schubert-Liszt "Military March."

Winkler has played in public considerably this year, and his performances have been fully reviewed in THE MUSICAL COURIER. All that remains to be said here is but to comment upon the technical skill of this earnest artist. His playing is at all times delightful, for it is all so smooth, finished and sincere. The large audience which heard Winkler at Knabe Hall remained until the close of the recital to recall him again and again.

## Winkler Plays at Wilkesbarre.

Tuesday evening, November 27, Winkler played as soloist at the annual concert given by the Concordia Society, at Wilkesbarre, Pa. The following is an extract from the report in the Wilkesbarre Record:

In appearing as the pianist of the occasion Leopold Winkler quickly demonstrated that the advance notices of him had not been exaggerated. His selections from Joseffy, Liszt and Schubert were all delightfully done, and there was a minut of his own composition that was excellent. The audience was in entire sympathy with him and insisted on encores and re-encoring him. His first encore was "Rustle of the Spring," by Sinding, and the second "Bird Study," by Henselt, in double sixths. He certainly is an artist, whether as regards technic, tone quality or phrasing. Then added to these essential qualities he is gifted with a degree of magnetism that holds his auditors in close attention. He was born in Gleiwitz, Silesia, and at the early age of ten went to the Vienna Conservatory, where he proved to be a star pupil, being the recipient of three gold medals. He was in training eight years in Vienna, and studied later with Anton Rubinstein. After appearances in the various cities of Europe he came to America twelve years ago, and has since resided in New York city. While here he has played with Anton Seidl and Van der Stucken in their orchestral concerts. This winter he has played at the Kaltenborn concerts at St. Nicholas Garden, in New York. A week ago he played in Brooklyn at the Saengerbund concert at the Academy of Music.

The following is from the Wilkesbarre News:

The Concordia is entitled to expressions of our most distinguished consideration for bringing Leopold Winkler here. Mr. Winkler played the "Hungarian Rhapsody" with such grasp, such technic and dramatic power that the cheers woke the house from A to Z. It was a masterly performance. In the dainty Joseffy number, the minut of his own composition, Mr. Winkler showed his fine taste and feeling. He was eloquent and technically amazing. Scarcely any virtuoso that Wilkesbarre has heard has given such delight. He is not graceful. He has no mannerisms that cry to the grand stand, but when his fingers touch the keys his hearers are awed to silence.

## George Hamlin.

Since Mr. Hamlin's Eastern and Southern affairs have been placed in Manager Charlton's hands he is rapidly taking the place of the Eastern tenors. He will be exceedingly busy this season, and his Strauss recitals are the most popular attractions with the large organizations.

## Godowsky's New Bookings.

Manager Charlton has arranged dates for Leopold Godowsky, the great pianist, as follows within the last week:

Spokane, Wash.; Redlands, Cal.; Phoenix, Ariz.; Williamsport, Pa.; Tacoma, Wash., and Chicago.



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Western Representative: S. KRONBERG,  
New Coates House, KANSAS CITY, MO.

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# Musical . . .. People.

Miss Edna Neill, of Bradford, Pa., is a new addition to Pittsburg musical circles.

Miss Rachel B. Frease was the soloist at a concert at Rochester, Pa., November 27.

Miss Helena Maud Tewksbury gave a piano recital to a number of her friends at Bangor, Me.

The Misses Hale, Mills and Schofield gave a recital at Winfield (Kan.) College of Music on the 14th ult.

At Salida, Col., on the 10th, at the home of Mrs. William Brodie, the pupils of Mrs. Grace Chapman gave a musicale.

Among the younger set of singers rapidly coming into prominence in Albany, N. Y., is Miss Hilda Evelyn Schwartz.

The thirteenth annual meeting of the New York State Music Teachers' Association will be held June 25, 26 and 27 in Glens Falls, N. Y.

At Elkhart, Ind., a number of important musical prospects are outlined for this season, which, however, are not yet matured enough for particularization.

The music classes of Miss Cora Bird recently gave a recital at the home of their teacher, Buchanan, Mich. The class from Berrien Springs also attended and assisted.

Those who took part in a recent concert at Richmond, Va., were Miss Gay Ragland, Mrs. J. R. Durrett, Conway Gordon and Charles W. Hunter. Shepherd Webb was the accompanist.

Miss Ellen Kelley gave a concert at Fort Dodge, Ia., on the 9th, when she was assisted by Miss Duncombe, Beth Meserve, Bernard Kleinhaus, Miss Gertrude Jones and Dr. Rogers.

David T. Moore sang at Sharon, Pa., November 22. Mr. Moore sang there in the recital series on November 6, and made such an impression that he was immediately engaged for the coming concert.

The first in his series of organ recitals was given last week at St. Luke's Church, Kalamazoo, Mich., by Prof. George H. Fairclough. Miss Blanche Gale, Mrs. May Bosley Lombard and George H. Gifford assisted.

A violin recital was given by Errico Sansone in Marinette, Wis., on the 12th. Others taking part were Miss Elna Peterson, Marie Louise Nadeau, Beatrice Shields, Myrtle Ouelette, Gail Fairchild and Ethel Wenk.

A large audience enjoyed the fourth organ recital given in St. Paul's Church, Hobeoken, N. J., on the 15th ult., by the Cecilian Trio, composed of Hary Lord Marshall, organist; Miss Alice Herbert, soprano and Ben J. Field, baritone.

Prof. Louis Rischar, George Reeves, Misses Clara and Myrtle Harrison and Miss Lena Johns of Quincy, Ill., gave a concert at La Grange in the college chapel, Thanksgiving evening, under the auspices of the Ladies' College Aid Society.

Miss Theodora J. Ross, a former pupil and graduate of Mauris Leefson's Spruce Street Musical Academy and a student of Professor Seiss, of Cologne, for two years, has

returned home and opened a musical studio on the second floor of the Independent-Gazette Building, Germantown, Pa.

J. A. Carson and pupils gave a recital on Wednesday evening, November 14, at the residence of Mr. and Mrs. Leon Engel, Jerseyville, Ill.

The second musicale in the Florence Fletcher course was held at Winchester, Mass., on the 12th. The artists were Miss Florence Fletcher, violinist; Miss Caroline Lincoln Pond, pianist, and Miss Florence Dyer, soprano.

George F. Brierley, vocal teacher, after a residence of ten years in Denver, Col., has returned to Erie, Pa., and assumed charge of the music in the Central Presbyterian Church. His studio is located in the choir room of the church.

At the School of Music, De Pauw University, Greencastle, Ind., a violoncello recital was given November 19 by Adolph H. Schellschmidt, assisted by Earl P. Parks. Miss Elizabeth P. Sawyers was the accompanist. Belle A. Mansfield is dean of the university.

Miss Elvise Lemon, violinist, and Miss Sara Simons, cellist, of the California Ladies' Quartet, from Los Angeles, Cal., gave a concert at Cripple Creek, Col., on the 12th. Others participating were Mrs. F. J. Arkins, Adaline Holloway and Miss M. E. Martin.

The recital at the Peabody Institute, Baltimore, Md., on the 16th, the third in the series for the season, was given by well-known local musicians—Miss Cecilia Gaul, Miss Marie Gaul and J. C. Van Hulsteyn, all of whom are members of the faculty of the conservatory.

William E. Green will be assisted in his series of violin recitals in the music hall of Fairmount Seminary, Washington, D. C., by Wenceslao Villalpando, violoncellist; Clifford Alexander Wiley, baritone; E. Stanley Olmsted, pianist, and Miss Nellie B. Gisburne, accompanist.

The Eastern Maine Musical Association has been organized at Bangor, for the purpose of carrying on music festivals, with \$10,000 capital stock, of which nothing is paid in. The officers are: President, F. O. Beal, of Bangor; treasurer, George S. Chalmers, of Bangor.

At the Conservatory of Music, Ottawa, Kan., a recital was given on the 14th by Miss Gertrude Eby, Karl Kinney, Miss Maud Rankin, Miss Wade, Miss Claire Estabrook, Corinne Adler, Miss Ethel Blackstone, Miss Ilo Harris, Miss Jessie Fear, Whit Eby and Miss Lola Johnson.

Miss Mabelle Crawford sang to an audience of over 1,200 at the Auditorium, Topeka, Kan., recently. In her recital she was assisted by the Ad Astra Quartet, composed of Hampton L. Shier, first tenor; William M. Shaver, second tenor; James Moore, first bass, and David Bowie, second bass. W. F. Roehr was her accompanist.

The fourth annual choir festival of the Lawrence Street Church, Lawrence, Mass., was held on the 19th. They were assisted by the Arlington Quartet of Haverhill. The members of the Lawrence Street quartet are Charlotte Dean Goodrich, soprano; Emma Stoddard Anderson, contralto; Charles E. Morrison, tenor and director, and Arthur M. Burr, bass. Albert J. Couch was the organist.

Emile Karst, assisted by Miss Mae Estelle Acton and Prof. Geo. C. Vieh, of Lindenwood College, gave a concert recently at St. Charles, Mo., under the auspices of the following: Mrs. C. W. Prosser, Mrs. Henry Angert, Mrs. Alph Aymond, Mrs. Carl Daut, Mrs. Douglas Martin, Mrs. Henry J. Schoeneich, Mrs. James G. Lawler, Mrs. Julius Rauch, Mrs. John Schreiber, Mrs. O. J. Marten, Mrs. Edw. L. Meyer, Mrs. J. T. Kaemmerlen, Mrs. J. B. Thro, Jr., Mrs. Oliver Link, Mrs. Charles Rechten, Mrs. Edw. Gut, Miss Mollie Evers, Miss Angie Ehrhard, Miss Sarah Farmer, Miss Mamie Seeler, Miss Mary Ehrhardt,

Miss Eugenia Weseman, J. W. Kelly, Samuel O. Fulkerson, Frey Meyer and Gilbert Boschert.

The following well-known singers have formed a society at Ashland, Pa.: Conductor, Albert Ball; pianist, Miss Annie Ball; sopranos, Miss Kathryn Griffiths, Miss Isabel Alexander, Miss Minnie Lommet, Miss Lizzie Pickens, Miss Mary Benfield and Miss Harriet Turner; altos, Miss Millie Dyke, Miss Mattie Williams and Miss Sallie Schaum; tenors, Ambrose Burge, George Webster, William Leam and R. A. Beaver; basses, Charles Schaum, Thomas Smith, Emerson Fahringer and John W. Fortner.

The patronesses were Mrs. B. B. O'Dell, Jr., Mrs. Gleason, Mrs. Deyo, Mrs. Egan, Mrs. E. R. Ross, Mrs. C. J. Lawson, Mrs. Jonathan D. Wilson, Mrs. Rozell, Mrs. McLean, Mrs. Goldberg, Mrs. John Smith, Mrs. J. N. Powell, Mrs. John Hilton, Mrs. Hitch, Mrs. Ormsbee, Mrs. Jordan, Mrs. Barrett, Mrs. James T. Boothroyd, Mrs. Hull, Mrs. Norman Dubois, Mrs. William P. Donahue, Mrs. Ira Burhans, Mrs. Louis Burhans, Mrs. William R. Perkins, Mrs. Randall, Mrs. Isaac Wood, Miss Caroline Cochran, Dr. Mary Dunning, Miss Dunphy and Miss Christine Oakley.

A musical was given on the 12th at the Granite Building by the following friends and members of the Music Teachers' State Association: Vocalists, Mrs. George Watson, Mrs. Alice F. Blackman, Mrs. John Dufner, Mrs. William Wallace and the Misses May and Adele Hathaway; violin, Miss Mamie Cahill, Miss Grace Starwell Whistler and Miss Fern May Vick, Mrs. Gertrude Williams, Mrs. Edith M. Clark and Miss Jessie McDonald. A paper was read by Frank F. Shearer, of Lockport, on "The Music Teacher and the Monroe Teachers' State Association." This paper was read at Spencerport July 16.

An organ recital by pupils of Edward Kreiser was given in the Grand Avenue M. E. Church, Kansas City, Mo., on the 20th ult. Seven of Mr. Kreiser's advanced pupils played, five of them having held good church positions for some time past. Mrs. W. B. Hoffman, soprano, and Dudley W. Eaton, tenor, assisted. The following pupils were heard: Miss Clara G. Lindsly, Miss Sarah E. Simpson, Miss Elsie Miller, organist First Baptist Church, this city; Miss Millie Richards, organist First Presbyterian Church, Kansas City, Kan.; Miss Margaret McCann, organist of Trinity Episcopal Church, Independence, Mo.; Herbert J. Sisson, organist First Presbyterian Church, Kansas City, Mo., and Ralph Eversole, organist First M. E. Church, Maryville, Mo.

"The Village Choir" was given at Newburgh, N. Y., recently, the choristers being Polly Taylor, Charlotte Wilkinson, Frances Wilkinson, Margaret Cook, Marion Ross, Estelle Hunter, Orvetta Howell, Kitty Garrison, Bessie Kingston, Margaret Hamilton, Edna C. Bate, Frances Fenton, Clara Green, Mrs. N. B. Lent, Lizzie Melick, Geraldine Smiley, Elizabeth Hyndman, Selinda Stewart, Viola Tompkins, Maude Woolsey, Esther Thompson, Leona Buckley, Lila Taylor, Marion King, Maude Oakley, Mary Cunningham, Florence Boyce, Alberta Layman, Anna Cochran, Blanche Hart, Nellie Strong, Margaret Stewart, Josephine Gehrig, Alice Truax, Dorothy Barton, Carrie Taylor, Florence Quinlan, Lillie Cooney, Mary McMahon, Nita Shultz, Myrtle Dubois, Mabel Pickens, Minnie Schultz, Violet Solomon, Maud Bates, Minnie Monroe, Gertrude Woolsey, Catherine Clark, Marion Leach, Julia Plumstead, Helen Powell, Cora Oakley, Bessie Upright, Orlena Weed, Ama Emerson, Viola Montfort, Anna Wells, Ada Truax, Margaret Gavey, Theodore Sadler, Walter Borchert, John Quinlan, Raphael Egan, John Tierney, Bennett Quinlan, David Sadler, Albert O'Don

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nell, Stewart Marsden, Fred. Kingston, Frank Perkins, Maude Barclay Layman, Bessie Chase, Nellie Cochrane, Louise Winne, Edith Whitehill, Maud Powell, Isabelle Gallagher, Margery Hull, Kate Delaney, Lizzie Brady, Minnie Jerome, Fannie R. Laib, Miss Standing, L. B. Purdy, Everett Hasbrouck, William Cunningham, George Thomas, Howard Conkling, Theodore Weygant, John Brown, Percy Hanford, Roy Westervelt, Fred. Clark, Blake Smith, Isaac Corwin, "Tom" Ring, William Hamilton, Boyd Charowe and Lydia Bowerman.

The newly organized Westbrook (Me.) Chorus, under the direction of Edward O. Cushing, of Portland, includes the following: Miss Thalia Anderson, Miss Marion Alden, Miss Adna Burnell, Miss Marion Blanchard, Miss Florence Blake, Miss Elizabeth Burgh, Mrs. E. E. Coffin, Miss Ethel Cloudman, Miss Annie Crague, Mrs. James Clay, Miss Elizabeth Cutter, Miss Anna M. Dolley, Mrs. F. W. Freeman, Miss M. L. Goodell, Miss Bertha E. Higgins, Miss Minnie Herman, Miss Mabel Hulit, Miss Stella Kirkpatrick, Mrs. John C. Lane, Mrs. Edward Larrabee, Miss Florence Lebeck, Miss Wilma Morrill, Miss Jennie A. McLellan, Mrs. J. N. Newcomb, Miss Hattie Peterson, Miss Lillian Pennell, Mrs. J. W. Phinny, Miss Iva L. Pinder, Miss Sally H. Spring, Miss Carrie Stevens, Miss Eva Rand, Miss Grace Speirs, Miss Sinclair, Miss Clara L. Simpson, Mrs. Fred Stevens, Mrs. J. L. Wilson, Mrs. J. R. Wentworth, Miss Wilson, Linn Abbott, Harold H. Bodge, A. L. Chandler, H. A. Craigie, W. W. Cutter, J. C. Estes, H. W. Foster, J. H. Hezelton, J. E. Harvey, J. J. Hanson, F. L. Jackson, Earle Lewis, C. J. Lavery, Will Pennell, Stanley Swett, J. F. Spear, T. H. Snow, Mr. Smith and F. B. Usher.

Program of competitive pieces at the Taylor Eisteddfod, Scranton, Pa., on Christmas Day:

For mixed choir, not under thirty in number, "Then Round About the Starry Throne" (Händel). Prize.....	\$30.00
Children's chorus, under fifteen years of age, "Peace, Be Still" (G. H.). Eight adults to assist. Prize.....	10.00
Double quartet, "The Radiant Morn Hath Passed Away" (Woodward). Prize.....	8.00
Duet, "Larboard Watch" (T. Williams). Prize.....	3.00
Bass solo, "The Noble Boy of Truth" (Parry). Prize donated by John R. Jones.....	2.00
Tenor solo, "Love Lies Bleeding" (Parson Price). Prize.....	2.00
Soprano solo, "The Beggar Girl" (Parry). Prize given by Prof. James M. Thomas.....	2.00
For male adults not under fifty years of age who will best render (old tune) (Brynau Cassia) on the words, "Ni fusau genif obaith." Prize given by David Lloyd.....	1.00
For female adults, not under forty-five years of age, who will best render "Miller's Daughter" (Songs of Wales, first two stanzas). Prize given by the Ladies' Aid Society of the above church.....	First, \$1; second, .50
Solo for girls under fifteen years of age, "Windows Open Toward Jerusalem" (G. H.). Prize.....	1.00
Solo for boys under fifteen years of age, "The Story of Old" (No. 201 G. H.). Prize.....	1.00
Reading music for four. Prize.....	1.00
Essay, "The Influence of Mother on Society," Welsh or English. Prize given by James E. Watkins, Esq.....	3.00
English recitation, adult, "Charge of the Light Brigade." Prize.....	2.00
Welsh recitation, "Judah's Humble Supplication to Joseph," (the last paragraph in the Forty-fourth Chapter of Genesis). Given by Evan T. Williams. Prize.....	2.00
English recitation for children under fifteen years of age, "Some Mother's Child" (Stand. Rec. No. 5). Prize.....	1.00
For the best translation given at the time of twelve words, English or Welsh. Prize given by Prof. S. J. Phillips.....	.50
The most words on a given letter. Prize.....	.50
Reading, first sight. Prize.....	.50
Impromptu speech. Prize.....	.50
Impromptu debate. Prize.....	1.00

Henriette Weber.

Miss Weber will play for the Minerva Club at the Hotel Majestic December 10.

## Pugno to Madame Samuel.

Paris 2 Octobre 1900

Je recommande très chaleureusement Madame Marguerite Samuel  
que j'ai connue depuis longtemps comme artiste remarquable, très bonne pianiste et excellent professeur.

Madame M. Samuel a travaillé avec les plus grands maîtres, Hawley, H. Herz, etc.  
J'ai eu aussi le plaisir

de la faire travailler et j'ai obtenu bien volontiers à enseigner d'après ma méthode. Elle est très certainement la meilleure professeur qu'on puisse trouver pour préparer les élèves au concours d'admission au Conservatoire de Paris.

Raoul Pugno  
Professeur au Conservatoire de Paris.

### Translation.

PARIS, October 2, 1900.

I recommend very warmly Mme. Marguerite Samuel, whom I have known for a long time, as a remarkable artist, a very good pianist and an excellent teacher.

Madame M. Samuel has worked with the greatest masters, Stamaty, H. Herz, &c.

I have had the pleasure of having her work with me,

and I authorize her, very willingly, to teach according to my method.

She is most certainly the best professor that could be found to prepare pupils for the competition for admission to the Conservatory of Paris.

RAOUL PUGNO,  
Professor at the Conservatory of Paris.

### Miner Testimonial Concert.

**S**OPRANOS and tenors, and contraltos and basses, several instrumentalists, to say nothing of the nine accompanists, crowded each other in fraternal fashion at Knabe Hall, on Tuesday afternoon, November 27. The occasion which called out this interesting assembly of New York musicians was the testimonial concert arranged for Miss Martha Miner, the church and concert singer, who is convalescing from a serious illness at her home in this city.

Eight solo singers appeared, each with his own or her own accompanist, except in the case of Miss Ethel Crane, a Victor Harris pupil, who was assisted at the piano by two—her distinguished teacher and Charles B. Hawley.

Miss Crane, one of the sopranos who appeared during the afternoon, is a charming singer. She sang two songs, both in manuscript. The one by Victor Harris, "An Idle Poet," proved one of those happy efforts which a musical audience hears with delight. Mr. Harris played Miss Crane's singing of his song with that artistic grace and sympathy for which his accompanying is noted. Hawley's song, "I Wait For Thee," also in manuscript, is more elaborate, but it was also heard with pleasure, the composer enhancing the interest of musicians by playing the accompaniment.

William C. Weeden, tenor, sang "Before the Dawn," by Chadwick; Mrs. Louise B. Cornu, contralto, was heard in

"Little Boy Blue," by Joyce, and "My Heart Sings," by Chaminade. Hobart Smock's robust tenor and heroic style were heard to the best advantage in two German songs, "Ja du bist elend," by Sawyer, and "Ich Liebe dich Allein." Miss Charlotte Walker sang an aria from Verdi's "Aida." Herbert Witherspoon, basso, sang a French song and one of Korbay's old Hungarian folksongs. Ellison V. Hoose and Leland Langley, both tenors, also appeared in solos.

Hans Kronold, the 'cellist, played an Adagio by Bargiel, and Albert Mildenberg contributed as a piano solo one of his own compositions which the composer has entitled "Rhapsodie Magica." The composition is anything but rhapsodical, but it is tender and charming and is best described by the last name of the title, "Magica."

The Musical Art Society, directed by Frank Damrosch, closed the concert with "Comest Thou, Light of Gladness," by Herzogenberg. The names of the accompanists who volunteered for the afternoon follow: Victor Harris, Emile Levy, Orton Bradley, Louis R. Dressler, Robert Gayler, Bruno Huhn, Charles B. Hawley, Clarence Reynolds and Mrs. Florence Buckingham Joyce.

When Miss Miner became ill her condition alarmed her friends. She was in the hospital for weeks, and, it is reported, left the institution on the day her musical friends gave the concert for her. The committee in charge succeeded in selling several hundred dollars' worth of tickets for the event, which, musically, was a great success.

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## Madeline Schiller's Art.

**W**HEN the love for the musical art is genuine and profound that love will grow until the lover is capable of analyzing the masterly performance of a great composition as clearly as a great painting, play, poem or work of fiction. It is the man or woman of keenly awakened spiritual perception who understands the subtle purpose of a great work in any branch of art.

The greatest writers and painters have left eloquent tributes to the powers of the divine art—Music—and the greatest composers and performers were men of giant intellect and of intense appreciation of genius manifested in poetry, literature, sculpture and painting. Thus all art is "one," and as our own Emerson wrote: "It takes a god to honor a god." When one does find an intellectual or cultivated person, who honestly admits that he (or she) does not like or understand music, the admission generally proves a shock, but give the same honest doubter an opportunity to hear the best presentations of musical masterpieces and in time he (or she) will grow to long for a Beethoven symphony. Boston to-day affords an illustration of the awakened musical conscience. While New York goes "wild" over its chaotic and inartistic operatic performances, with their immoral and impossible plots, musical Boston flocks to hear the symphony and the violin and piano recital, and in consequence has, as a city, reached a state of musical cultivation worthy to be ranked with the art centres of Germany itself.

But the reader glancing at the headline of this article will wonder where the writer will begin to say something about "Madeline Schiller's Noble Art." The above reflections were the result of a charming visit recently with Madame Schiller at her home in this city. Here we have in our midst one of the famous pianists of the day, a woman whom in girlhood Moscheles proclaimed a genius, and thus far this season, and for that matter, all of last season, she has not given a recital in New York. Boston and other towns have heard this great artist more recently, but New York, her temporary abode, has not been honored with a public appearance. Would this be the case if Madame Schiller had chosen Leipzig, Berlin or Munich as a place of residence? Hardly, if we are acquainted with our German musical enthusiasts.

Madame Schiller has now reached the zenith of her powers. She is an inspired artist and a woman of broadest culture, who has nobly filled, in addition to her great art, the functions of daughter, wife, mother, friend and sympathetic counsellor. From A to Z she has mastered the realm of music, and her rare gifts as a pianist seem all the more remarkable when her universal knowledge of science, literature and painting is considered. Her home and surroundings reflect a taste that is unusual in its symmetry and beauty. Her personality is a benediction. The grace of the woman is that of the grande dame plus the ready sympathy of the broad-minded, modern Christian woman.

After studying Madame Schiller for an hour it is not difficult to realize why she draws from the mechanical piano a musical tone that is entrancing in its quality. Intellectually her interpretations, too, are marvelous in their grasp and insight. The soul of Bach or Beethoven or Chopin appeals to her in different ways, of course, but with a depth that is convincing she portrays each according to the composer's own standards.

Well bred to her finger tips, Mme. Schiller spoke kindly of the modern pianists, emphasizing the strong points and making little of the faults. Since coming to New York Mme. Schiller has accepted advanced pupils, and the regard which these students show for their distinguished teacher is an added tribute to her skill. The early career of this artist must be known to many readers of THE MUSICAL COURIER, but all will be interested again in reading the following review from the Boston Transcript:

### Mme. Madeline Schiller.

It may not seem out of place at this time, while the sensations of astonishment and delight created by the concerts of the 5th and 12th are still fresh subjects of conversation in musical circles, to give a few facts in relation to Mme. Madeline Schiller, who we regret is soon to leave us.

Madame Schiller was born in London, the daughter of an Englishman, though, as her name indicates, of German descent. She is said to be a relation of the poet Schiller. At a very early age she showed remarkable talent for the piano, though, at first, no thought was entertained of a public career for her, and she received merely the ordinary instruction of a well educated young lady. When about twelve she had a few months' instruction from Ben Isaacs, a very able English teacher and thorough musician, and shortly after she received four or five lessons from Sir Jules Benedict, and about a dozen from Charles Hallé, but was already forming her own style. She then went to Leipzig to study at the Conservatoire, having there the benefit of Moscheles' able tuition, who styled her his "favorite pupil." "Others," he would remark, "are obliged to do as they are told, but Miss Schiller is a genius, and we allow her to do as she pleases." This idea seemed to be clearly recognized by all who attempted to teach her, and they felt that her divine genius was a better teacher than all the virtuosi in the profession. Louis Plaidy observed in his odd manner, "By the grace of God, she is greater than the king of Prussia." He also styled her a "born interpreter of Chopin."

Her studies at Leipzig were terminated at the end of a year and a quarter by her debut at one of the Gewandhaus concerts under the following circumstances: A celebrated pianist had been engaged to play, but failed to satisfy the directors at rehearsal, and the engagement was offered to Miss Schiller, who at a day's notice prepared the Mendelssohn G minor Concerto, and had a most triumphant success, being repeatedly recalled by the most critical audience in the world, the directors expressing their enthusiasm by waiting upon her the following morning and presenting to her a case of jewels.

Upon revisiting London Miss Schiller created great enthusiasm by her playing. Hogarth, the celebrated music critic, in noticing her debut in London, says, "To-day she may say: 'I rose in the morning and found myself famous.' \* \* \* It would be idle to talk of Miss Schiller as a 'rising' or 'promising' performer. She has risen at a bound to the first rank and fulfilled every promise which her youthful progress could ever have made." After a short stay in England, Miss Schiller left for Australia on a visit to a sister.

We owe the presence of Madame Schiller in this country to the illness of her husband while on a visit to his home in Cambridge, and it was during the winter of her stay that she made her first appearance, playing the Schumann Concerto with Theodore Thomas Orchestra. Since that time she has played with the best orchestras in the country, and everywhere won the heartiest tributes to her artistic skill.

It is but meagre justice to say that she has won for herself, alone and unaided, without a word of heralding, but simply by virtue of her genius, a place in the front rank among pianists in this country. Those who listened to her performances of the past two weeks will go still further and agree in saying that no pianist who has ever appeared in this city could render those exacting programs more satisfactorily.

During the past few years Madame Schiller has played with orchestra the following works:

Concerto, Schumann; Concerto, E flat, Beethoven; Concerto, C minor, Beethoven; Concerto, E minor, Chopin; Concerto, F minor, Chopin; Concerto, G minor, Mendelssohn; Concerto, op. 185, first time in America, Raff; Concerto, No. 5, E flat, first time, Rubinstein; Concerto, B minor, Hummel; Concerto, triple, Bach; Concerto, D minor, Mendelssohn; Concerto, F sharp, first time, Hiller; Concerto, G minor, first time, Tchaikowsky; Concerto, B minor, first time, Scharwenka; Concerto, C minor, first time, Saint-Saëns; Concerto, G minor, Moscheles; Concerto, E flat, Liszt; Concerto Allegro, Schumann; "Hungarian Fantaisie," Liszt; Fantaisie in

C, Schubert; Serenade and Allegro, Mendelssohn; Capriccio, B minor, Mendelssohn; Krakowiak, Chopin; Concertstück, Weber; Octet, Rubinstein; besides the quartet and quintet of Schumann and many other concerted works, both classic and modern.

Some idea of her truly wonderful faculty of "getting up" great works may be obtained from the fact that the Raff Concerto was prepared for public performance in less than ten hours, and the piano part of the Rubinstein Concerto was perfected in the course of a few evenings' reading, her days being entirely devoted to teaching.

Madame Schiller is so well known that it seems scarcely necessary to mention in detail the many points of excellence in her playing; but a few are so marked that they commend themselves to our special notice. In the first place, one remarks the "extreme clearness and accuracy of her touch, every note being played with scrupulous exactness, so that if her playing could be recorded—photographed, as it were—the result would be a fac-simile of the composition. Another feature is the infinite variety of light and shade, forcibly suggesting the fascinating contrasts in Turner's chiaro-oscuro—power never coarse and delicacy never weakly sentimental.

Between her pianissimo and fortissimo there is a wide enough range of dynamics to satisfy the most exacting. One notices also in her scale passages a clear distinction made between "legato," "non-legato" and "staccato."

So much for the mechanical part of her art. Of her reading what can be said? She seems to be for the moment controlled by the spirit of the composer, and all the design and meaning of the work stand out clear and sharp, rich in warmth of color and sentiment. In saying this, one has said all.

The present hasty sketch would be still more incomplete if a tribute was not paid to her personal worth and to the many virtues, charms and accomplishments of which we hear continual mention.

Some of the best New York criticisms on Mme. Schiller's art include these:

The longest and by far the most satisfactory thing in the concert scheme was Chopin's E minor Concerto for piano, played by the renowned artist, Mme. Madeline Schiller. Madame Schiller held the audience hushed and attentive during the long piece, of which the duration is considerably more than half an hour, and at its close the prolonged applause, which numerous returns to the stage would not satisfy, testified to the thorough enjoyment given by a carefully thought out and a perfectly executed rendering of Chopin's exceedingly difficult Concerto.—New York Sun.

Madame Schiller was at her best in the lovely Chopin Concerto, her exquisite playing deserving every syllable of the lavish applause which she received.—New York Tribune.

The soloist was Mme. Madeline Schiller, who played with the orchestra Chopin's F minor Concerto. Madame Schiller demands admiration by reason of her perfect technic, her power and control of the piano and her scholarly interpretation of the composer. Her success was unequivocal.—New York Times.

Madame Schiller is indeed an interpreter. She seeks the meaning of the work she has before her, and brings it out with such clearness and perfection that the hearer feels the fullest satisfaction. Nothing could be more delightful than her playing of Bach's Italian Concerto. Her touch was as delicate as a breath of spring air, and one could but compare her with a pretty bunch of pink roses that lay on the corner of her piano.—New York World.

Of Madame Schiller's performance of single pieces, Liszt's "Mazepa" was undoubtedly the most startling, on account of the ease with which she overcame its technical difficulties. Saint-Saëns has referred to this composition as a frightful heroic etude, and a woman should be a piano heroine like Madame Schiller in order to properly interpret it.—New York Mail and Express.

Mme. Schiller's tour in Australia was a triumph, as the following extracts from her criticisms will reveal:

Nothing could be more perfect than Madame Schiller's rendering and beyond perfection what is there to chronicle?—Sydney Herald.

A great artist. Madame Schiller's execution almost amounts to a new discovery. A singing tone; lightning-like rapidity. After the real Rubinstein school. Charm always subtly present. Player never wears the ear.—Sydney Daily Telegraph.

Combines muscular power of any predecessor, delicacy, ethereal

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grace, rippling charm, which is fairy-like; grandeur and breadth. "Rubinstein in petticoats."—Sydney Mail.

Complete and wonderful command which the goddess of the evening has over her instrument. \* \* \* She ranks among the piano virtuosi of her age, and displays every high musicianly quality which a virtuoso should possess.—Sydney Evening News.

Chopin played to absolute perfection. Wonderful mastery, ease. Marvelous. Enormous technical skill.—Sydney Echo.

England is, of course, enthusiastic over the achievements of her celebrated countrywoman. Here are just a few comments:

Her style is full of distinction and true poetic feeling. Perfect execution of the most difficult passages. A very rare power of cantabile. Performance of concerto eminently delightful.—London Times.

Our expectations are fully realized. A masculine power and certainty, joined to extreme grace and refinement, which it would be difficult to match. \* \* \* She was recalled many times.—London World.

She has the gift of power without noise; such deep and full tone as is rarely drawn from a piano. Her touch can be light as a butterfly's wing. Great brilliancy of execution to most expressive sentiment in melody. A true artist.—London Stage.

It was speedily recognized that here was a pianist possessing not only executive powers, but those higher qualities of intellect and feeling which mark the true artist.—St. James Gazette, London.

Marked success of her first concert. Enthusiastic applause. Splendidly played. Hall crowded in every part.—England and the Union.

#### Von Gräbill's "Request" Program.

THE eminent pianist, S. Becker von Gräbill, gave eleven recitals in November, five of which were from his interesting request program, containing numbers of Beethoven, Schubert, Chopin and Schumann, as taken from the original manuscripts.

Mr. Von Gräbill is the only pianist living who plays these valuable works, having received them from Antoine de Kontski, who was an associate and personal friend of these composers and a pupil of Beethoven.

We present the program for the first time to the readers of THE MUSICAL COURIER:

Andante and Var. (from Ms. with composer's Prelude)...Beethoven  
Andante and Var. in C major (as played by composer)...Beethoven  
Andante Maestoso...Beethoven  
Pastorale...Beethoven  
Liebestraum, op. 23, No. 2...Von Gräbill  
Es. Dur Fantaisie, op. 30...Von Gräbill  
Death and the Maiden (unpublished)...Schubert  
Cradle Song, Transcrit...Kroeger  
Cradle Song (as played by composer)...Schumann  
Cradle Song...Chopin  
Ballade (unpublished)...Chopin  
Improvisation (supposed first composition)...Chopin  
Nocturne, F sharp...Chopin  
Marche Funèbre...Chopin  
Marche à la Turque...De Kontski-Von Gräbill  
Nocturne, op. 69, No. 2...Rubinstein  
Melodie...Liszt  
Awakening of the Lion (as played by composer)...De Kontski

#### Grace Preston.

This week Miss Preston has been booked through Charlton's Bureau for engagements in Ohio, Pennsylvania and Virginia, on tour, some of which are with the most important societies in the East.

She is also booked for a tour of the South in the spring with one of the festival orchestras.

## Louise B. Voigt.

### Soprano of The Quartet.

THOSE who are specially interested in the brilliant young soprano will find an extended biographical sketch in the issue of THE MUSICAL COURIER of July 26, 1899; enough that she is from the West, originally studied in the Cincinnati College of Music, where she remained five years, and afterward going to Europe, where she studied faithfully and intelligently several years.

Before returning she was engaged for the Worcester Festival, and after that she sang with some of the best known societies of the country; indeed her first season here



LOUISE B. VOIGT.

was most successful, each appearance giving her still greater honors.

She sang at the Brooklyn Saengerfest last July, and with such success that she was at once engaged by some of the leading German singing society conductors. Her engagements for this season are important and frequent, and, with her, return engagements are the rule.

Her voice is a dramatic soprano of unusual range, and, as she unites with it great intelligence and musical fervor, she always makes a hit. The accompanying picture gives but little idea of her handsome appearance. The press notices show in some degree her constant and continued successes:

The soloist, Miss Voigt, has one of the truest, freshest voices that Indianapolis has heard for some time. It is not an especially sympathetic voice, and in the extreme lower register there was noticeable some impurity of intonation, but it is strong, perfectly placed and well used. Her best success was won in the "Oberon" aria,

which she sang with great freedom and power. In the group of songs with piano accompaniment, in which the symphony soloist usually comes nearer to the hearts of the audience than in the more pretentious number commonly sung first, with orchestral support, she evoked but moderate applause. The songs themselves were oddly chosen; they were all of a neutral sort, and the voice that sang them, though pure, was cold.—Indianapolis News.

It may be doubted if anyone anticipated such an ovation as was given Miss Voigt for her singing of Weber's "Ocean" aria. Miss Voigt revealed a voice that by its sweetness, power, clearness and dramatic intensity fairly took the audience by storm. Encore after encore came spontaneously from every portion of the house, finally resulting in the singer according a second number. A most pleasing feature of her singing is her perfect enunciation; no matter in what tongue, every word is uttered with marked clearness and distinctness.—Indianapolis Daily Journal.

Miss Voigt is a magnificent appearing young woman, with a handsome face and commanding presence. Her voice is full, clear and true, and she sings with a dramatic fervor that is gratifying to the listener. In whatever register, delicate or fortissimo passage, there is an evenness of quality, distinct enunciation and purity, that at the conclusion of the elaborate aria brought a spontaneous outburst of applause, showing how well the singer had met the approval of the audience. Again and again was Miss Voigt called to acknowledge the demonstration, and finally she sang Hawley's "Why Do Roses Fade?" Later, in her group of songs, she was equally at home, and sang with much tenderness and feeling, thrilling with the intensity of her dramatic nature and her musical temperament.—Indianapolis Press.

#### Translations.

Of the evening's soloists Miss Voigt deserves first mention. She proved herself a splendid singer, of superior schooling.—New Yorker Herald (German).

As soloist Miss Voigt was most brilliant.—Gross-New-Yorker Zeitung.

Miss Voigt enthused the audience greatly with her beautiful singing.—New York Staats-Zeitung.

That Miss Voigt commands a well-schooled voice, and sings with fine feeling and understanding, she showed in her "Oberon" aria and song.—Morgen-Journal.

Miss Voigt, who earned such rich laurels at the Saengerfest, has a great success to her credit at the "Eichenkranz" concert.—New York Figaro (German).

#### Hanchett Recital at Trenton Normal School.

MR. HENRY G. HANCHETT has recently contributed a recital to the course given by Prof. Charles S. Skilton at the State Normal School, Trenton, N. J. The program was varied by some vocal selections by Miss Lucie J. Lull, but was almost entirely the work of Dr. Hanchett—his third recital under similar auspices.

The Daily Star Gazette, of Trenton, N. J., has this to say of the recital: "He displayed a brilliant technic and drew from the piano magnificent tone masses, as well as fine effects of shading. His explanatory talks show that he has systematic habits of thought, which blend with his musical nature in a way that makes him a most intellectual and dignified player. Dr. Hanchett's best numbers were Schubert's 'Wanderer Fantasy,' in which he displayed musical temperament and deep feeling, and Chopin's A flat ballad."

The Daily True American, of Trenton, contained the following:

Dr. Hanchett's pleasing manner in illustrating his selections, also his grand technic in their rendition, showed him to be a complete master of his subject and fully competent to fill the prominent place in the musical world he holds. Those who heard him play Beethoven on previous occasions regretted that no composition of that master was on yesterday's program. His playing abounds in skillful rendition of great technical difficulties and brilliant effects; nor is it lacking in tender sympathetic qualities. His rendition of the tremendous "Wanderer Fantasy," by Schubert, as revised by Liszt, left little to be desired.

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# MUSIC IN BROOKLYN.

In many of the churches in the Borough of Brooklyn elaborate musical programs were presented at the Thanksgiving services. Brooklyn has a large New England population, and thus the feasts and customs of the "Land of Steady Habits" are religiously observed in the borough. At the First Presbyterian Church, on Henry street, a string quartet assisted the choir in the following program:

"Rejoice in the Lord," quartet and chorus, Tours; tenor solo, "Thanksgiving Song," Allitsen; "A Festival Ode," for contralto solo and chorus, Tours; "The Eyes of All Wait," soprano solo and chorus, Foster. The soloists were Mrs. Dorothy Harvey, soprano; Mrs. Marian Van Duyn, contralto; Willis E. Bacheller, tenor; Royal Stone Smith, baritone.

At Holy Trinity, at Plymouth Church and at the Washington Avenue Baptist Church music was made a feature of the Thanksgiving morning services. The austere spirits of some of the Pilgrim Fathers must have trembled over the triumphant and jubilant character of the music heard in some of the modern "meeting houses" on the anniversary of the day they fixed for giving "thanks." It is hardly a score of years since such sects as the Baptists, Methodists, Congregationalists and Presbyterians started in to make music a feature of the church service, whereas the Roman Catholics, the Episcopalians, the Lutherans and the Hebrews have for centuries heard the best music in their churches and synagogues. Anyone who cares to investigate will find that the musically cultured people in the civilized world, with very rare exceptions, belong to families reared in the Roman Catholic, Protestant Episcopal, Lutheran and Hebrew faiths.

From infancy the children of these denominations have heard the music by the great masters in their churches and Sabbath schools, and, while many of them drift away from the faith of their fathers, the seed of musical culture sown early has left its impress upon susceptible ears, and given to the world a race of genuine music lovers, often more discriminating than professional music critics. In the days of the Moody and Sankey craze the Protestant Episcopalians and Lutherans were about the only divisions of Protestantism that rejected the vulgar jingles heard at the prayer meetings of other Protestant sects. This refinement and exclusiveness of public worship was the result of listening for centuries to beautiful and sublime music.

The Brooklyn Institute gave a song recital at Association Hall on Thanksgiving Eve, at which it is a pleasure to record a Brooklyn soprano, Miss Shannah Cumming, was introduced. Besides singing in duets and quartets, Miss Cumming was heard in a number of solos, and, to the delight of the dear, provincial audience, sang them in English. As usual, several members of the Music Board

were kind to themselves and succeeded in having Miss Cumming sing their songs. With her very agreeable voice and charming personality, Miss Cumming could not fail to please her audience. William H. Rieger, Julian Walker and Miss Stein completed the quartet for the evening.

Miss Katharine Pelton, another Brooklyn girl, will sing at the Institute concert to-night (Wednesday) with the Kneisels. Miss Pelton is a mezzo-soprano, who has studied at home and abroad with the best teachers. Her voice has a rarely sympathetic quality. In the first part of the concert Miss Pelton will sing that moving aria from Max Bruch's "Achilleus," which will afford her rich lower tones ample scope. In the first half of the concert Miss Pelton will sing five songs by MacDowell, and Frances Allitsen.

Mrs. Marie Zimmerman, soprano; Miss Grace Preston, contralto; Willis E. Bacheller, tenor, and Joseph S. Baernstein, basso, compose the quartet for the performance of "The Messiah" at the Academy of Music Wednesday evening, December 19, by the Brooklyn Oratorio Club.

Mrs. William E. Beardsley, one of the Joseffy pupils, has removed her studio from the Knapp Mansion, on Bedford avenue, to the Pouch Gallery, on Clinton avenue.

The Choral Union connected with Sts. Peter and Paul's Roman Catholic Church presented the "Mikado" at McCadden Hall Tuesday evening, November 27. The cast included Homer H. Little, Edward V. Cotter, John H. Brennan, William H. Smith, John E. Hazard, Miss Margaret Byrne, Miss Louise McNally, Miss Nellie Quailie and Miss Geraldine Ruppell. The chorus numbered about fifty. F. J. Greene, Jr., conducted the orchestra.

The Catholic Club gave a musicale at its club house, on Lewis avenue, Tuesday evening, November 27.

On the same evening the Tonkünstler Society held a business meeting at the Argyle on Pierpont street. Leo Schulz, the president, occupied the chair.

"Sweetness and Charm in Music" was the subject of Dr. Hanchett's seventh lecture recital at Adelphi College last Monday afternoon. The illustrations played by the lecturer were from the works of Beethoven, Chopin, Schubert and Gottschalk. This series of the Hanchett recitals are given under the joint auspices of Adelphi College and the Brooklyn Institute.

The Bendix String Quartet will give a concert at Memorial Hall Tuesday evening, December 11. December 11 is also the date of the Apollo concert at the Academy of Music. Earl Gulick will be one of the soloists.

And, by the way, do the august directors of the Academy of Music propose to lay out a few dollars in making the Academy entrance respectable this season? The

shabby appearance of the main vestibule leading into the lobby would shame a third rate playhouse in a fourth rate town. The place needs a coat of paint; yea, several coats, and the floor, which is splintered in spots, requires the services of a carpenter with an up to date plane. Wake up, gentlemen! Remember, the Boston Symphony Orchestra is giving a series of concerts in your building. Friday evening, December 14, is the date of the next appearance of the organization in Brooklyn.

## Paderewski's Opera "Mauru."

IGNOR E. DI SAN MARTINO in a letter to the Roman *Cronache Musicali*, gives an account of the opera on which Paderewski has been laboring all summer with feverish energy. He is now completing the instrumentation with fervid artistic passion.

The opera is named "Mauru," and is in three acts. The book is by Nossig, a Polish artist who is poet, novelist, philosopher and sculptor, and it describes the struggle of the Slav and the Gypsy race, the former with its absorbing tendencies; the latter irreconcilable, impatient of all bonds however dear, and by nature alien from all hybrid relation. Mauru (the tenor), is a Gypsy, who in his wanderings has met Hunna, a beautiful Slav (soprano), whom he has carried off and married. The first act is in the village where the bride's mother (mezzo soprano) lives, and where Hunna comes to implore pardon for her marriage with one of a vagabond race. But in vain are all her prayers. The mother gives her the choice, either to abandon her husband, or be forever outcast from her mother's home. Then appears Gobbo (baritone), a Slav, horribly deformed, a kind of village wizard, to whom the country folk assign supernatural powers. He in his heart cherishes a love for Hunna, whose marriage has plunged him into despair, yet so deep is his love that in her presence he is capable at last of any sacrifice. He, too, tries to persuade her to leave her husband, but cannot conceal his love; Hunna, touched by his display of affection, confides to him that her husband is growing tired of her, and is longing for his old nomad life, and begs Gobbo to give her a charm that will bring back his love. During this duet the country people return from their daily tasks and begin to dance. In the midst of it Mauru returns in search of his wife, but at sight of the hated Gypsy the crowd attacks him, and seeks to compel him to take flight. Hunna makes a shield of her body, and thus saves his life, and the curtain falls amid curses from the peasantry on the pair.

The second act is Mauru's forge on one side and a wooded mountain on the other side of the scene. Mauru has fled to this lonely spot, as his marriage compels him to abandon his tribe, and her he is working to support his wife and child. Hunna's sad cradle song from the hut is answered by a strongly rhythmic characteristic song of Mauru; the two themes are wonderfully worked together in a strain where the alternation of tenderness and brutal force produce a powerful effect. Hunna comes out and speaks lovingly to her husband, but he replies by telling of

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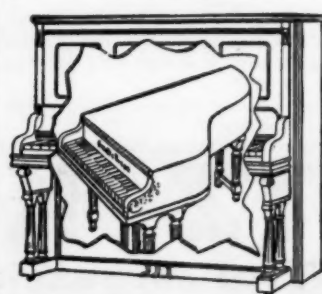
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the tortures of this quiet life, his innate longing for change, travel and danger, the impossibility of continuing this tranquil existence. She seeks to calm him, but seeing the uselessness of her efforts she gives him a draught of Gobbo's philtre. The effect is immediate. He presses her to his bosom and a passionate duo d'amore follows. Then suddenly the sound of a violin is heard; Mauru recognizes the music of his people, and his agitation increases till a Gypsy appears with his fiddle. Hunna is thrust away, Mauru rushes to the newcomer who begs him to return to his tribe, where the fair Asa (soprano) loves him, and where he may become their chief. Then Gobbo appears, finds Hunna desolate and also seeks to induce her to abandon her husband. This double scene blends in a quartet rich in contrasts, but Mauru and Hunna resist and the act closes.

Act III., a woodland mountain scene, not far from the forge. Mauru, more weary than ever of domestic life, enters, lamenting his lot, and lies down to sleep. He begins to dream, when a Gypsy march is heard, slowly approaching. The Gypsies enter, awaken the sleeper, then Asa in turn tries to seduce him, and all the Gypsies rejoice over their restored comrade. But the chief of the tribe, Oros (basso), who also loves Asa, refuses to pardon him and brands him as a traitor. In a scene of great violence the crowd expresses their sympathy for Mauru and depose and drive away Oros. Meanwhile Asa continues her blandishments till Mauru yields, and they proceed to the mountain, but Oros, who has been watching, springs upon Mauru and hurls him over a cliff just as his wife is coming in search of him.

This is probably the solution that will be adopted, but both composer and librettist have some hesitation. The book was finished three years ago, but Nossig insisted on changes, and Paderewski has been compelled to follow him till he has rewritten almost the whole. It is hoped that the opera will be produced next winter at Dresden, under the direction of Schuck, for whom Paderewski has great admiration. The libretto is in German, and the role of Gobbo is assigned to Schiedemantel.

Signor di San Martino had the good fortune of hearing the principal parts executed by the composer during a visit to his home at Morges on the Lake of Geneva. He followed the performance on the score, which is beautifully written, with few corrections. The music has a strikingly natural character, the inspiration is clear and flowing, the instrumentation very rich. The constant thought of Paderewski is melody, song. He often paused to ask the listener if the idea did seem striking, and if it was easy for him to grasp it and follow it. A very effective use is made throughout of the contrast between the characteristic Slav themes and the Gypsy accents. This is especially so in the beginning of the second act and in the alternate blending of the two strains into the passionate love song. Very effective is the Gypsy violin air which interrupts the duet.

A brief prelude opens the third act. A very rapid movement, passing from the instrumentation to the quartet, describes the agitation of Mauru, while some reminiscences of previous themes seem to explain the cause. This prelude is very interesting as a piece of instrumentation and is so difficult on the piano that Paderewski stopped, exclaiming, "I cannot; it is too difficult!" But throughout the melodic idea reigns supreme. An air of warm passion animates the whole work. The composer has the fever of creation and his successes as performer seem now secondary things.

## Mary G. and Margaret G. Keyes.

**I**N New York some half a dozen years, these sisters are becoming well known, so artistic is their singing, so effective their specialty, that of duets.

Originally of Rochester, they have worked unceasingly with that princess among singing teachers, Hattie Clapper Morris, whose method has been epitomized by an enthusiastic pupil in three letters, namely, "M. M. M.," which stands for "Morris' Marvelous Method."

Some of the concerts in which they have sung are at Hotel Netherland, Savoy, Mendelssohn Glee Club, five

must be also superior solo singers, else they would not hold the positions they do.

The picture herewith gives but little hint of their attractive appearance. With youth, health, bright and expressive faces, graceful carriage and tastefully gowned, these young girls have surely a future before them.

Appended are a few of the many press notices they have received:

### Cortland Festival.

To those who listened to the beautiful singing of the Misses Keyes at the great festival concerts, no words of praise are necessary. They shared the honors with the great artists, De Vere and Campanari, and by common consent no vocalists who have ever appeared at Cortland have so completely won the hearts of their hearers as these young girls in their charming duet singing.—Exchange.

### Rochester Recital.

Miss Mary Keyes is the possessor of a clear, high soprano voice of unusual range, and her artistic style leaves nothing to be desired. She displayed wonderful control of her voice in Bemberg's "Nympha and Fauna." Miss Margaret is gifted with a sweet and sympathetic contralto voice, which blends perfectly with the soprano of her sister, and both voices are of that rich and bell-like quality which is so often sought for but so rarely attained.—Rochester Union and Advertiser.

### Vermont Concert.

In all courtesy a first place must be given to the charming young ladies, the Misses Keyes, who captured the audience with their dainty selves, as well as by an exposition of the vocal art that was faultless. The audience was at their feet and gave them enthusiastic encores. Miss Margaret Keyes is a contralto of particular truth and purity, having a good range and execution, while her sister Mary is a sweet, graceful soprano, with a voice of remarkable flexibility and expression. Together they sing in marvelous harmony and effectiveness, their thorough schooling being well discovered in the difficult "Quis est homo."—Vermont Sun.

### St. Albans Concert.

Miss Margaret Keyes, the contralto soloist, has been heard here before, and everyone was glad of the opportunity to hear her again. She has an exquisite voice, of wonderful richness and power. She gave four solos in such a manner that they delighted her hearers.—St. Albans Messenger.

### Helen Hay Songs by Berenice Thompson.

**A** CYCLE of three songs is being published by E. F. Droop & Sons, Washington, D. C., the words of which were selected from the book of verses by Helen Hay, daughter of the Secretary of State.

This little book entitled "Some Verses" has been favorably commented on by the leading papers of the country, and Miss Hay has received the honors justly deserved by such a distinguished young poet. The poems selected for this song cycle are most wonderfully constructed for song words, the harmony of the lines being almost perfect, and there being a large proportion of labials in the words used, making their enunciation in singing a real enchantment.

### Gerard-Thiers a Guest of the Chiropean.

Albert Gérard-Thiers was the guest of honor last Thursday afternoon at the reception given by the Chiropean Ladies' Club, of Brooklyn. Mr. Gérard-Thiers was in good voice and sang songs by Von Fielitz, Tosti and Nevin.

### Four Busy Pianists.

Frieda Siemens, Madeline Schiller, Jessie Shay and Lotta Mills, all pianists of exceptional ability, are being booked by Mr. Charlton extensively in the East, Middle West and South. All inquiries should be made at the earliest possible time, as dates are rapidly filling in.



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consecutive years in the Cortland Festivals, along with De Vere, Campanari, Blauvelt and others, and where these American girls easily held their own.

They have also sung in Buffalo, Rochester, Kingston, Toronto, at the Binghamton Festivals, Ogdensburg, and elsewhere in this State, always with most flattering success.

As church singers they occupy excellent positions, the soprano, Mary G., at the Forty-eighth street M. E. Church; the alto, Margaret G., at Saint Thomas'; before that they were four years at Saint Agnes'. As stated, they sing duets especially well, with a unity, phrasing and delivery which can come only from association, and it is in this that they are especially enjoyable; it is self-evident that they

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## Conductor Paur in Boston.

A Fervid Greeting and a Spontaneous Ovation  
Rebukes a Professional Affront.

By Warren Davenport.

**W**HEN Conductor Paur accepted the engagement to conduct an instrumental concert in the excellent series announced by Hiram G. Tucker, it was understood that a large part of the orchestra he would lead would be composed of players belonging to the Boston Symphony Orchestra, permission to that effect having been given by the proprietor and manager, so Mr. Tucker affirms, last September.

Mr. Paur's admirers, and he has a host in Boston, anticipated great pleasure in the event, and Mr. Tucker consequently had not the least idea that anything would happen to interrupt or change his plans regarding the carrying out of his arrangements for the concert.

It was not until the Wednesday before Monday, November 26, the date of the concert, that Mr. Tucker heard incidentally that the players of the Boston Symphony Orchestra would not be allowed to play for Mr. Paur.

Mr. Tucker had not been notified, he says, by anyone in authority over the orchestra, and so, in great distress of mind, he went at once to headquarters to ascertain, if possible, what the hearsay meant.

After considerable delay he was informed that the men had been forbidden to play.

Now, here was a dilemma. The program embraced Beethoven's "Leonora" Overture No. 3; Tchaikowsky's "Pathetic" symphony, and three selections from Wagner, a task of no easy accomplishment except at the hands of competent players and ones, as well, familiar with the works to be performed, for there was little time to rehearse.

The situation had to be met, and Mr. Tucker, with his well-known pluck, set about it at once.

A messenger was sent to New York immediately to engage the necessary number of players, who, after strenuous effort, succeeded in making up the list, that, with the assistance of players in Boston, not members of Gericke's orchestra, would enable Mr. Paur to present satisfactorily the program arranged for the occasion.

Through the means of a most vigorous rehearsal, of many hours' duration, on the day of the concert, Mr. Paur got things in such admirable shape that the concert was by far, excepting in technical finish at times, the rarest specimen of orchestra performance that has been heard in Boston in many years.

The pre-eminent element was the masterly reading of the works by Conductor Paur, his absolute command of the players enabling him to reproduce through the impulse of an inspiration, amazing in its fire and comprehension, the very soul of the composer, encompassing in the minutest detail and in the broadest outline of the author's genius results to the extent that the audience, the most critically musical one in Boston, was stimulated to a point of frenzied enthusiasm that broke forth in the most extraordinary and prolonged applause.

The reading of the "Pathetic" Symphony of Tchaikowsky was simply marvelous in its impressiveness. At the end of the third movement the audience rose to the occasion with shouts of "Bravo Paur! Bravo!"

Throughout the performance and at the end such enthusiasm as prevailed has never been heard before in a sym-

phony concert in Boston over an orchestral number to my knowledge.

The older critical listeners compared the occasion to the time that Rubinstein took the old Harvard Orchestra into his grasp and magnetized it into a condition of efficiency that enabled him to present his "Ocean" Symphony in the most vivid light possible.

That Conductor Paur triumphed and showed with his improvised orchestra a power as an interpreter, a musician in whose blood flowed the whole gamut of passion, poetical and heroic, and one whose magnetism dominated over all, cannot be denied by any listener on this occasion.

It was a great surprise, even to many of his most ardent admirers. He evidently needs but to let his fire burn to be classed among the greatest living conductors.

The demonstration at the end of the concert brought Mr. Paur forward many times to bow his acknowledgments of the ovation.

It was a heartfelt recognition of the audience that the very limit of their gratification had been reached through his eminent instrumentality.

Had not Mr. Tucker felt so strongly his duty to keep faith with his subscribers and thereby moved so promptly and vigorously to overcome the difficulty launched upon him at the eleventh hour by the withdrawal of the players of Gericke's orchestra, all this extraordinary good fortune of the audience would not have thus conspired in its behalf. The effects that Paur obtained were astounding.

Naturally the inquiry on every hand is, Who is responsible for this treatment of the agreement made with Mr. Tucker, as he says, to the effect that he was at liberty to engage the players of the Symphony Orchestra for his concert?

The players were not needed by Gericke for any performance of the band, for Gericke was playing an accompaniment on the evening of the occasion at a concert given by his first 'cellist, Schroeder, assisted by three others of the band.

Why should not the players enjoy the privilege of earning their fee when not needed by the orchestra for its own rehearsals or performances?

Is it not a form of slavery that would shackle the hands of the players in such a case?

How much respect in future can men thus restricted in their undoubted right to employ their time in their profession as they deem advisable when it does not interfere with their engagement as members of the Symphony organization—how much respect can these players have for the person responsible for such a restriction?

According to Mr. Tucker's account, when he was given the right to engage the players of the Symphony Orchestra he was not to advertise them in the least as identified with that organization. This agreement was kept to the letter, it is said.

Where, then, is the excuse for forbidding the players joining others in a performance under the baton of their former leader?

No one for a moment would believe that so broad, generous and public-spirited a man as is Mr. Higginson would object to the members of the organization that exists through the munificence of his efforts in the cause of art fulfilling the engagement with Mr. Tucker.

Mr. Tucker is not in the field as a competitor with Mr. Higginson in the effort to give the public a series of symphony concerts.

Of the series of Mr. Tucker's five concerts only one was to be an instrumental affair. The other four were to be choral performances.

No money is deflected from the coffers of the Boston Symphony organization, for every seat was sold for the entire series last September.

It can't be that Gericke is jealous of Paur's ability as a conductor. If he was disturbed, which it would be absurd to claim, it could not affect his position with the Symphony Orchestra, for did not Mr. Higginson say in public that he hoped Gericke would remain with the Boston Symphony Orchestra as long as he (Mr. Higginson) had anything to do with it?

Besides, Gericke would not be so discourteous as to throw such an obstacle in the path of his predecessor's visit to Boston, to appear as its "guest" on this one occasion.

Who, then, is the instigator and instrument of this reprehensible affront to Conductor Paur, for how otherwise can it be considered, when he should have been welcomed with brotherly interest and accorded every possible aid toward a pleasant and successful professional appearance among his friends and admirers and the musical public that always held him in the highest regard as a musician and a gentleman?

It is the opinion of everyone whom we have heard discuss the affair that Mr. Tucker was contemptibly treated in the breaking of the agreement he said was made with him last September, not to say that in a business light he might lay claim to a damage to his interests in the failure of the players to keep their engagement.

The extra expense of bringing over an orchestra from New York is not an inconsiderable one and amounted to many hundred dollars more than it would have cost to have given the concert with Boston musicians, as first provided for in his series.

The general inquiry is, Who is the individual, and what is the animus that is responsible for this unbusiness-like treatment of Mr. Tucker and the gross affront to Conductor Paur?

It must yet appear who is capable of such petty meanness, to say the least, that was responsible for the twofold injustice and professional discourtesy that mark this event in the musical history of Boston.

The instigator, conspirator or whatever he may be termed guilty of such an action should hang his head in shame.

Conductor Paur's artistic triumph and the unstinted ovation that he received should serve in mollifying the chagrin and mortification that must for the time being have wounded the pride of his honest, manly and artistic nature.

### Golden Jubilee of a "Philharmonic Father."

**M**ANY musicians in the country will be interested to read that Frederick Bergner, the veteran 'cello player, recently celebrated the fiftieth anniversary of the opening of his musical career in New York. He was probably the pioneer 'cellist, or one of the first to make his mark in the metropolis half century ago, as a performer and teacher.

Mr. Bergner was one of the first directors of the New York Philharmonic Society, and long after his hair had silvered he played at the concerts. But he is retired now. The reception in his honor was held at the residence of Mrs. Isaac R. Seligman, at 36 West Fifty-fourth street, and among the gifts showered on the aged musician was a check for a liberal amount from former pupils and old friends. November 23, 1850, was the date of Bergner's entrance upon his musical activities in "Old New York."

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# Gabrilowitsch's

## Boston Notices.

### GABRILOWITSCH.

The Russian Pianist Makes His First Appearance in Boston at a Kneisel Quartet Concert—New Quartet by Alphonse Duvernoy.

**T**HE second concert of the Kneisel Quartet was given last night in Association Hall. Ossip Gabrilowitsch, pianist, played for the first time in Boston.

Mr. Gabrilowitsch, who enjoys in Europe an enviable reputation, made his first appearance here modestly, not as a flamboyant virtuoso in a thundering concerto, and with a raging orchestra, but as an ensemble player; and this was a severe test for a young man of his race and temperament. His triumph was therefore the greater. The trio by Arensky, which was written in memory of Davidoff, the 'cello player, has been played here at least two or three times. I remember especially a performance in which Siloti was the pianist. As it was played last night the music made a deeper impression, one more favorable to the composer. Of course, in the trio of the scherzo there is that unfortunate reminiscence, and it is not a fleeting one, of the trio in the G minor Concerto of Saint-Saëns; but let us be charitable; perhaps the tune, with the introduction by the piano, was dear to Davidoff, and so Arensky introduced it.

I do not propose to speak at length of Mr. Gabrilowitsch until I hear him play a concerto with orchestra, or in a recital. And surely this young man of indisputable talent will appear in Boston at a Symphony concert this season? He has a righteous claim to be heard in Symphony Hall. Let us hear young virtuosos while they are young, full of life and enthusiasm, hot blooded, rejoicing in their might. We should not be obliged to wait for them until they wear the smug whiskers of maturity, the whiskers in which, alas! so many of the orchestral "novelties" are incased.

But it should be said at once that even in chamber music Mr. Gabrilowitsch showed many admirable qualities, and proved to us that his reputation was not merely in the mouth of the passionate press agent. This pianist is, first of all, distinctly sensitive, musical. His touch is sympathetic, he sings a melody with unexaggerated, true emotion, and, when the occasion calls, neither power nor brilliance is lacking. He made immediately a most favorable impression, which was confirmed later by the merit of his performance and the modesty of his bearing. Furthermore, he has without doubt the personal quality of magnetism.

And this same young man who played the Scherzo of the Arensky trio with appropriate crispness, beauty of tone and infinite dash, was becomingly serious in the Brahms Quintet.—Philip Hale, in Boston Journal.

### Association Hall—The Kneisel Quartet.

The Kneisel Quartet, assisted by Ossip Gabrilowitsch, gave the second concert of this, its sixteenth, season in Association Hall last evening.

The Kneisel Quartet played, as usual, admirably. Mr. Gabrilowitsch, who made his first appearance in this city

last evening, won golden opinions by his playing. A clear, facile technic; a firm, sonorous touch—sonorous, but never noisy—above all, an impeccable rhythmic sense, these are the qualities which first strike you in this young pianist. Fire, warmth, grace he has, too, but the dominant impression you get from his playing is that he fully understands everything he does and makes its meaning clear as day to you. He has apparently no tricks; in short, he is an artist one would fain hear again and often.—W. F. Apthorp, in Boston Transcript, November 20.

The Kneisel concert, of itself, is an occasion which every music lover delights in; add a great pianist, an artist who is a thorough chamber musician, like Ossip Gabrilowitsch, and the affair becomes memorable. Of course Association Hall was crowded last night, and equally, of course, the large audience stayed through a concert that was of more than the usual length.

Very different was the piano trio by Arensky, in which Ossip Gabrilowitsch made his debut. This was one of the best specimens of Russian music—a serious and original work which held the attention from first to last. It was a musicianly introduction of a really great pianist. Instead of riding upon us with a Liszt war horse, instead of thundering at us with a furious rhapsody, Mr. Gabrilowitsch came to us calmly with two earnest numbers of his chamber music, and the dignity of his debut ought to be heartily recognized.

He played his part in the trio as if he loved it, and Messrs. Kneisel and Schroeder seconded him in a performance that was altogether beautiful. The elegie was especially touching with its "con sordine" passages, and the brilliancy of the finale deserves a host of flowery adjectives, and, by the way, flowers were not lacking at the close. Now followed the Brahms Piano Quintet, op. 34, which was a trifle long, considering how much music had preceded it.

It was performed in a masterly manner, with perfect ensemble, and we feel very grateful to the pianist who forebore astounding us with a "cheval de bataille" and united with our great chamber music organization in a concert that charmed rather than stupefied the auditor.—Louis C. Elson, in Boston Advertiser, November 20.

### The Kneisel Quartet.

Last evening the Kneisel Quartet gave the second concert of its sixteenth season in Association Hall, Ossip Gabrilowitsch assisting.

The interest of the occasion was largely stimulated by the first appearance in this city of Mr. Gabrilowitsch, and it may be added that he achieved an immediate success with his audience, and that he fairly earned and fully deserved all the enthusiasm that went out to him. He proved to be an artist in every temperamental essential. He has a splendid and unobtrusive technic, a beautiful touch, a perfect legato; he plays frankly and with a delightful freedom

from anything resembling affectation or mere display; his style is gracefully dignified; he has great variety of tone color, and, although he was not heard under the more favorable conditions that a concert would have afforded him for a complete display of his powers, he made it clear that his artistic equipment is thorough in every direction. His ensemble playing was wholly admirable, and was illustrated to particular advantage in the brilliant scherzo of the somewhat long-winded Arensky trio, in the fine discretion he showed in resisting the temptation to obtrude its bravura passages too far soloward, instead of keeping them in due balance with the other instruments.

His unquestionably exceptional skill, the distinction and virility of his style, and the glimpses of true poetic feeling that his performance brought out excite a desire to hear him as a soloist, say with the Symphony Orchestra, and it is to be hoped that such opportunity may be afforded. The applause after the trio was tumultuous, and there were stormy recalls for the newcomer and also for the other artists.—B. E. Woolf, in Boston Herald, November 20.

### Kneisel Quartet Concert.

The second concert of the Kneisel Quartet course was given by that famous organization in Association Hall last night, and was particularly enjoyable for two reasons. First, because the quartet had the assistance of the pianist, Ossip Gabrilowitsch, and, second, because of the excellence of the program.

Among the modern composers whose work is receiving flattering attention is the Russian, Arensky. The trio by him played last evening is distinctly pleasing, and proved an admirable selection for the Boston debut of his compatriot, Gabrilowitsch.

This young artist made a very favorable impression, and gives much promise of a distinguished career. He was born in St. Petersburg in 1878, and at an early age he gave every evidence of a musical inclination. He has had the benefit of the best European education, and won the Rubinstein prize at the St. Petersburg Conservatory. In 1898 he began his career as a concert performer, and soon won success in the larger Continental cities, a success which seems assured in this country. While, of course, it would not be wise to pass final judgment on his work from a single hearing in chamber music, yet his performance last night clearly showed a musical temperament supplemented by intelligent study and training.

His tone is at all times clear and resonant, his technic adequate for every demand, and his interpretation scholarly and authoritative. Yet his instrument did not dominate, and the perfection of the ensemble was not marred by any obtrusive mannerisms; in fact, his modesty added much to the pleasing impression made.

The audience was especially pleased with the scherzo, for in this the exquisite playing of Mr. Gabrilowitsch, ably assisted by Mr. Kneisel and Mr. Schroeder, brought out to a nicety the dainty musical grace of the composition.

The solidity of the pianist's tone and touch was exemplified in the Brahms Quintet, while the performance of the strings was up to the standard set by this peerless organization.—Boston Globe, November 20.

### Wiener Students' Recital.

This occurs next Saturday, December 8, at 3 o'clock, at Carnegie Hall, and will be devoted to Miss Wiener's specialty, that of sight reading, ensemble, two pianos.

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WASHINGTON, December 1, 1900.

## NOTICE.

Announcement is here made that Miss Dick Root, formerly of Buffalo, N. Y., is now connected with the Washington department of this paper.

THE advantages of Washington as a place for musical study have been set forth at length in this column. One feature hinted at, but not elaborated on former occasions, is the club life here. There is a tendency to form musical clubs for mutual improvement. It is amazing how many musical clubs there are in this one small city—for Washington is a small place—but it can be understood when one realizes that it is the very smallness of the place which makes these clubs possible. Everyone knows everyone else, and there is a feeling of good fellowship among the amateurs and some few of the professionals (alas, too few!) which would be impossible in a larger place.

As soon as the almighty dollar is forgotten and a number of serious musical students get together for a few hours and cold formalities are banished, much benefit can be derived by all.

These remarks are largely prompted by the Georgetown Orchestra, which is really a musical club composed of some of the best local amateurs and professionals. These people get together for the orchestral training, which they receive at the hands of Josef Kaspar. This is a full orchestra of seventy performers. It is no practice orchestra, but a body of musicians, whose work can scarcely be distinguished from that of a permanent organization of professionals. Mr. Kaspar trains the strings at separate rehearsals, going over passage by passage until the bowing, phrasing and tone effects are perfect, and the result of this training was shown in the concert last spring where the strings were almost faultless. One of the most interesting features about the Georgetown Orchestra is that out of the membership of seventy there are twenty-four women. Of these there are three 'cellos, one viola, ten first and ten second violins.

The program to be presented next week includes the Chopin E minor Concerto, Beethoven's Eighth Symphony, Lassen's "Festival" Overture, "Peer Gynt" Suite and the "Freischütz" Aria, the soloists being Mrs. Noyes and Mr. Lawrence.

● ▲ ●

Mrs. Hobart Brooks deserves the thanks of our choir singers for her excellent article in the Washington Capital

a few weeks ago, in which she exposed the methods employed by certain churches in the treatment of their vocalists.

● ▲ ●

Sieveking, who is to be the soloist at the first Philharmonic concert on December 16, will play a new concerto by Rachmaninoff, still in manuscript.

● ▲ ●

Some coming events are a joint recital by Messrs. McFall and Mayo, "The Messiah" by the Choral Society, concert by Carreño, William E. Green's violin recital, and the first public concert of the Saengerbund to-morrow.

● ▲ ●

The following program was given at the Philharmonic Club concert last night:

Im Walde (In the Forest), suite for piano and 'cello.....Popper  
Page Song from Marriage of Figaro.....Mozart  
Seven piano pieces by E. Grieg, Chr. Sinding, E. MacDowell.  
Adagio for 'cello.....Locatelli  
Scherzo for 'cello.....Van Goens  
Four songs—  
Ah! Moon of My Delight (from Persian Garden).....Liza Lehmann  
Ich Liebe Dich.....Grieg  
My Lassie.....Mrs. Beach  
Wouldn't It Be Queer?.....Mrs. Beach  
Four pieces for 'cello—  
Cantilena.....Goltermann  
Liebeswerbung.....Becker  
Le Cygne.....Saint-Saëns  
La Fileuse.....Dunckler  
Nocturne in F minor.....Chopin  
Rhapsodie Hongroise, No. 13.....Liszt  
The Holy City.....Adams  
Ave Maria.....Bach-Gounod  
The concert was given by Mr. and Mrs. Ernest Lent,  
assisted by Earl Gulick. BERENICE THOMPSON.

## Entrance Examinations at the National Conservatory.

THE singing department at the National Conservatory of Music, which is unusually strong this season, will present the Garden Scene from "Faust" on Tuesday evening, December 18, under the direction of Vianesi.

The National Conservatory Orchestra will give the first concert of the third season in the Kreuger Auditorium, Newark, December 17, Leo Schulz, conductor.

The semi-annual examinations will be held this year during Christmas week to given an opportunity to all students to attend, and also on account of the crowded school this year, and as there will be no lessons given during that week more time and attention can be devoted to the examination of incoming students. Mrs. Thurber, founder and president, will personally receive all applicants, their parents or guardians.

The dates of the entrance examinations will be:

Violin, Viola, 'Cello, Contra-Bass, Harp and All Other Orchestral Instruments—December 26 (Wednesday), 10 a. m. to 12 m.; 2 to 4 p. m.

Singing—December 27 (Thursday), 10 a. m. to 12 m.; 2 to 4 p. m.; 8 to 10 p. m.

Piano and Organ—December 28 (Friday), 10 a. m. to 12 m.; 2 to 4 p. m.

Artistic Faculty—Rafael Joseffy, Adele Margulies, Leopold Lichtenberg, Augustus Vianesi, Leo Schulz, Henry T. Finck, Max Spicker and others.

## ROME.

NOVEMBER 30, 1900.



ARITA MORENA signed a contract to-day with the impresario of the Teatro Quirino to make her début in the leading soprano part in Verdi's opera "La Forza del Destino" about December 15. She will also sing in "L'Africana" and probably "Faust." At the hearing yesterday in the opera house she sang the aria from "Aida" and that of "La Gioconda," her exceptional artistic qualities eliciting the admiration of all present. The impresario particularly was so impressed that he immediately offered a contract for the entire Carnival season, with such favorable conditions that it was immediately accepted.

Miss Morena is a Baltimorean, the above name being an assumed one. She has been in Italy about eighteen months, preparing for opera with Maestro Daniele Antonietti, of Milan, who deserves much praise for the perfection Miss Morena has attained under his tuition.

● ▲ ●

Emma Nevada has also received a proposition from the same impresario to sing a number of rappresentazioni straordinarie of "La Traviata" and "Il Barbiere di Siviglia" during the Carnival season. As the conditions proposed are unusually advantageous it is probable that she will accept. Madame Nevada is a great favorite in Italy, where in fact she obtained her first artistic triumphs, and is always sure of a warm and enthusiastic greeting.

● ▲ ●

Ermete Novelli, Italy's greatest actor, has founded in Rome a national theatre which he calls La Casa di Goldoni. The theatre itself is the old Valle, which he has acquired for a number of years, has renovated and newly furnished, and supplied with all the accessories of a model theatre. The costumes and scenic effects are all new and prepared with fidelity to epoch, and a richness and luxury truly admirable.

Novelli is one of the strongest, most virile and characteristic histrions of the present day. His versatility is as wonderful as are his amazing physical and mental powers, which permit him, night after night and week after week, to present a kaleidoscopic change of characters, running through the entire stretch of dramatic repertory, from ancient Greek to modern Roman, with a facility and genuinity which characterize the great artist. His impersonations of Hamlet, Kean, Shylock, Louis XIII, are simply masterpieces of forceful, intellectual interpretation.

In the few moments of conversation I had with him between the acts of Dreyer's comedy, "Il Docente a Prova," last evening, he expressed a very warm desire to visit London and New York in the near future, and as he now has several propositions from these places under consideration, it is probable that his desire will soon be satisfied.

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Among the concert attractions announced for the present season in Italy are: Raoul Pugno, pianist; Emil Sauret, Jan Kubelik and Jacques Thibaud, violinists, and the Quartets Rose and Damen. JOS. SMITH.

Dudley Buck, Jr., at Lakewood.

Mr. Buck has had such a severe time of it with his throat that he has gone to Lakewood for a brief stay. This weather has been hard on all singers.

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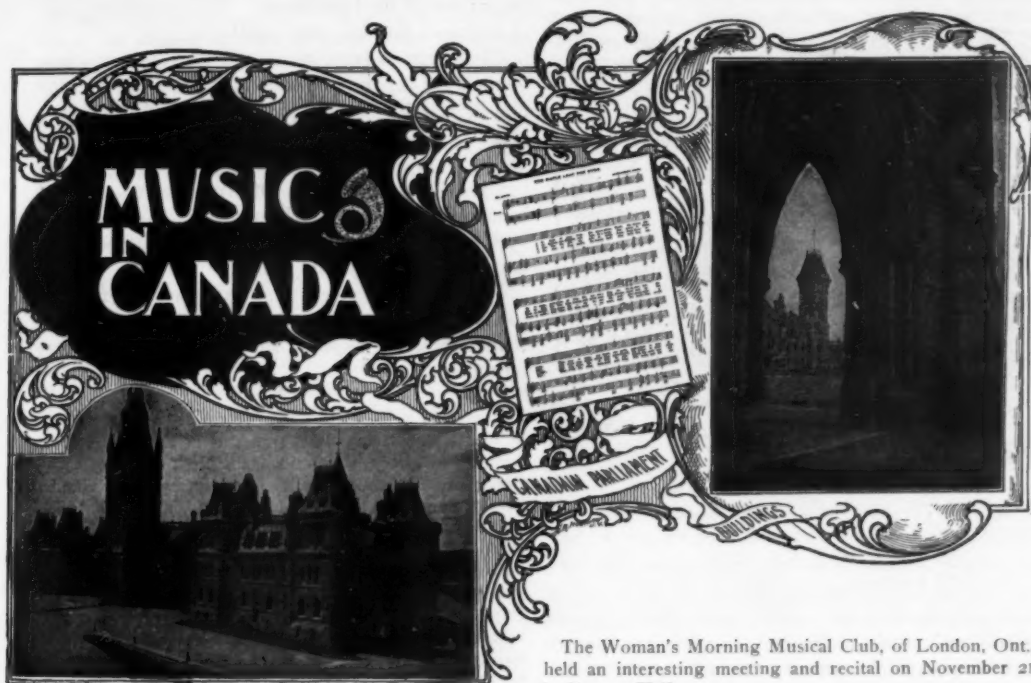
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UNDER the direction of R. Thomas Steele, successful performances of Gilbert & Sullivan's "Gondoliers" were given in Hamilton last week by local talent, the cast of principals and members of chorus and orchestra being as follows:

Duke of Plaza-Toro.....T. H. Hayhurst  
Luiz.....L. R. Woodcroft  
Don Alhambra Del Bolero.....G. S. Dunn  
Marco Palmieri.....J. H. Alexander  
Giuseppe Palmieri.....Edwin Skedden  
Antonio.....George Ide  
Francesco.....H. A. Webster  
Duchess of Plaza-Toro.....Miss M. Sutherland  
Casilda.....Miss R. Gwyn  
Gianetta.....Miss Alma Gayfer  
Tessa.....Miss F. Gunn  
Fiametta.....Miss Smith  
Vittoria.....Miss Mabel Pailin  
Inez.....Miss A. E. Gunn

Chorus—Gondoliers, Mr. Cowan, H. Duggan, F. Duggan, C. W. Heming, George Insole, J. H. Mitchell, H. E. Palmer, H. Polson, Charles Powis, R. A. Pringle, H. Rawlings, C. F. Sharpe, M. Skedden, J. Wright. Contadine: Jessie Barnard, L. Coleman, J. Hutchinson, Ethel Insole, G. Johnson, E. Land, A. Milne, Miss McKenzie, M. McKenzie, M. Pailin, N. Renner, E. Rubin, H. A. Smith and E. Yaker.

Orchestra—L. Lomas, W. Anderson, W. Ostler, A. Ostler, R. Lomas, D. Anderson, J. Lomas, J. Cherrier, W. McDougall, G. Hutton, J. McKenzie and S. Minnes.

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Guilmant's Funeral March overture to Handel's "Occasional" oratorio and compositions by Wolstenholme, Silas and other musicians formed part of an artistically interpreted program heard in the Dundas Centre Methodist Church, London, Ont., on Saturday afternoon, November 24, the event being the third of a series of organ recitals given by W. H. Hewlett. On this occasion Miss Beatrice McDonald, contralto, contributed Mendelssohn's "O Rest in the Lord," Liddle's "Pilgrims of the Night," and "Eternal Day," by Adams.

The Woman's Morning Musical Club, of London, Ont., held an interesting meeting and recital on November 21 in Cronyn Hall.

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The date of the Chicago Marine Band's concert in London, Ont., was November 29.

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"A Subscriber" sends to the Montreal *Herald* a wise protest against encores at the Symphony concerts.

© ▲ ◎

The appended program will be presented by the Goulet Symphony Orchestra in Montreal on Friday next, the soloist being Alfred Lamoureux, violinist:

Overture to Eurynthe.....Weber  
Symphony, C major.....Beethoven  
Love's Dream.....Czibulka  
Prelude to Cavalleria Rusticana.....Mascagni  
Noel.....Boellmann  
Norwegian Melodies.....Grieg  
Popular Song.....  
Cow Keeper's Tune.....  
Country Dance.....  
Overture of William Tell.....Rossini

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Ernest von Dohnányi's Montreal concert of December 10, which has been arranged by the Ladies' Morning Musical Club, will embrace a comprehensive program, including works by Bach, Schubert, Brahms, Chopin, Rubinstein and Liszt.

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Mlle. Trebelli's Montreal concert has been announced to take place in Windsor Hall on December 13.

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In memory of Sir Arthur Sullivan, special music was played and sung in St. Andrew's Church, Ottawa, on Sunday morning, November 25.

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Among guests invited to hear Earl Gulick, the boy soprano, sing at Government House, Ottawa, on Monday afternoon, November 26, were Lady Laurier, Lady Grant, Lady Cartwright, Lady Ritchie, Mrs. O'Grady-Haly, Mrs. G. Z. King, Mrs. Hamilton, Mrs. Avery, Mrs. Allan

Gilmour, Mrs. Berkeley Powell, Mrs. Crombie, Mrs. R. W. Powell, Mrs. G. E. Foster, Mrs. Hamilton, Mrs. Fielding, Miss Gordon, Mrs. W. J. Anderson, Madame Lavergne, Madame Taschereau, Mrs. Gibson and Mrs. C. A. E. Harris.

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Mrs. MacConnell, Miss MacDonald, Miss Nellie Abbott, Mrs. Charles Eliot and Miss Connor were the performers at the Ottawa Morning Musical Club's last concert.

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Prior to her departure for Germany Miss Alice Maud Robinson, pianist, assisted by George Fox, violinist, and Mr. Drummond, vocalist, will give a recital in the Guild Hall, Toronto. Under the auspices of her former instructor, Julius V. Seyler, she will be heard also in Detroit.

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Miss Charlotte Addison, Mus. Bac., has returned to Toronto from a five months' sojourn in Europe.

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At the first concert held this season by the Halifax Symphony Orchestra and Chorus, under Mr. Weil's leadership, the soloists were Miss A. M. Shirreff, mezzo soprano; Miss Rita Corbin, soprano; Miss Mary Murphy, soprano; Miss Belle Walker, contralto; George Burgoyne, tenor, and Lieut. E. du Domaine, violinist.

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The *Bluenose*, of Halifax, N. S., devotes more space to Boston's musical news than does any other Canadian journal.

© ▲ ◎

During the latter part of November students of the Ontario Ladies' College, Whitby, Canada, interpreted these numbers at an interesting musicale:

Organ, Suite Gothique.....Boellmann  
Miss Paisley.  
Piano, Valse.....Chopin  
Miss Corrigan.  
Piano, Water Nymphs.....Chaminade  
Miss Trevithick.  
Organ, Benediction Nuptiale.....Saint-Saëns  
Miss Parkers.  
Piano, Renouveau.....Godard  
Miss V. Wilson.  
Piano, First Nocturne.....Chopin  
Miss G. McCarty.  
Piano, Arcady (Shepherd's Tale, Shepherd's All and Maidens Fair, Lullaby).....Nevin  
Miss L. Wilson.  
Piano, Third Ballade.....Chopin  
Miss Crysdale.  
Piano, En Route.....Godard  
Miss Mitchell.

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In Canada H. S. White, who recently was the Montreal *Star's* war correspondent, is touring as a lecturer, his theme being "The Story of the Second Contingent."

#### Herbert Witherspoon.

Herbert Witherspoon, the basso, has been exceptionally busy of late, and reports a number of important engagements ahead. Some of his recent engagements were: At Boston, where he sang the "Beatitudes"; the Martha Miner benefit; the concert at the Marcy Avenue Baptist Church, Brooklyn; "Elijah" at Holy Trinity, Harlem, and last Monday he was a soloist at the Mendelssohn Glee Club concert. On December 11 he will be heard at the joint concert of the Leo Schultz String Quartet, Memorial Hall, Brooklyn, N. Y.



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BOSTON, December 2, 1900.

#### Debut of Harold Bauer.

THE program of the Sixth Symphony concert, December 1, was as follows:

- Overture to The Oresteia of Aeschylus.....Tancieff  
(First time in Boston.)  
Concerto for Piano, No. 1, in D minor.....Brahms  
Hungarian Rhapsody, No. 2.....Liszt  
(Scored by Mueller-Berghaus.)  
Symphony No. 1.....Beethoven

Mr. Apthorp in the program-book stated that the opera by Tancieff is mentioned in the books both as a three-act opera and as a "musical trilogy." As a matter of fact, Tancieff's "Oresteia" is a "musical trilogy in eight scenes." Now Oresteia means the tale of Orestes, the general name for the trilogy of Aeschylus, viz.: "Agamemnon," "The Choephoroi," and "The Furies." The librettist took his stuff from this trilogy and used it in one opera. Furthermore the piece played last night is the overture to this opera and not merely a concert piece, as Mr. Apthorp suggests. An "Oresteia," by Max Schillings, was produced in Berlin the 24th of last month.

Serge Tancieff was born November 13, 1856. He was a pupil of N. Rubinstein and Tchaikowsky, and he is now professor of theory at the Moscow Conservatory. His "Oresteia" was first performed at St. Petersburg in October, 1895. He has written several string quartets. The one in D minor, the one in B flat minor and the one in C major have been performed with much success in certain German cities and an orchestral suite was played by the Dresden Court Orchestra under Schuch in 1898. He ranks well as a pianist, and he has edited and revised posthumous works by Tchaikowsky.

They say that his opera met only with the success usually paid an estimable professor. However this may have been, the overture shows decided individuality and at the same time streaks of conventionalism. It is original chiefly in daring and brilliant orchestration. The opening is singularly impressive, full of gloomy bodement that suits the awful tale. Among the striking effects of orchestration are a use of the violas in their least characteristic register to give a shrieking pungency to the theme and a remarkable effect produced by a long, dull muttering of the strings while the solo violin wails in strange melody. The work abounds in curious orchestral detail. Tancieff has the reputation of being a master of counterpoint, and in this overture there are many instances of his contrapuntal as well as harmonic skill and daring. The finale is in the nature of an apotheosis. The theme itself is not strikingly original, but the treatment redeems the conventionality of the melodic thought. While the overture is un-

mistakably Russian in feeling, there are several curious hints at Gluck's antique mood. It is easy to say that this music is not Greek; for nobody knows what Greek music really was. Tancieff is a Russian and he naturally expresses himself as a Russian would, even when he deals with Greek tragedy. In this he shows sound sense. A deliberate attempt to be Greek is but emptiness and confusion. The overture was received with hearty applause, and Mr. Gericke is to be thanked for producing it. For it is well made, it is tragic as well as dramatic, and it is interesting from beginning to end.

Harold Bauer made his first appearance in this country. He preferred to appear as an ensemble player rather than as a virtuoso, for his concerto was the first of Brahms, the one in D minor. The choice was a curious one. Is it true that Mr. Gericke urged, nay, insisted that he should play this concerto? Or was Mr. Bauer advised to play a concerto by Brahms in this Brahms settlement?

After a man passes his fortieth year he begins to look back on his past, and he delights in remembering boyish deeds and loves and hates, school and college days, famous men whom he has seen, dreary days and fearful dangers. I shall, for instance, never forget January 28, 1884, for on that night in Berlin I heard Johannes Brahms play his own D minor Concerto. He played it with evident enjoyment, and each of his fingers was apparently, or audibly, about four inches broad. The admired composer played badly—in fact, like a pig. That same night his symphony in F was conducted by him from manuscript. There are delightful things in this symphony, but, alas, on that occasion the concerto preceded it. And for the last ten years in this city whenever I have been bored at a concert I have said to myself: "Cheer up, old man; things have been worse; you once were obliged to hear Johannes Brahms play his D minor concerto."

Now I do not propose to discuss Mr. Bauer at present as a virtuoso. He appeared, as I have said, as a contemplative ensemble player, and as such he displayed admirable qualities. As the man says in Juvenal's satire, "What should I do in Brahmstown? I cannot lie." The concerto itself is a dull, dismal thing, and yet the pianist interested me. He was one of the orchestra in a symphonic work. His playing was very musical, finely proportioned, never arrogant, never obsequious. His phrasing was thoughtful, intelligent; in a word, he played like a most accomplished pianist who is also an accomplished musician. The music itself calls for no display of fervid emotion. It is alternately contemplative or crabbed. Nor can I pass over without comment the delightful repose of the pianist. He played with unaffected ease, with the authority of a master of his subject; never was he restless with the desire for self-display; never did he force tone beyond the

limitations of his instrument. And his technic was of exquisite freedom and polish.

The program book stated that this concerto was then played for the first time in Boston. Mr. Stasny played it with second piano accompaniment at a concert of the New England Conservatory and I am under the impression that it was played with like accompaniment before Mr. Stasny appeared. It has been played in New York by Conrad Ansorge, and by one or two others I am told. But the performance is never a grateful task.

The other pieces on the program are too familiar to demand discussion. It may be said, however, that the vulgar rhapsody should be allowed to stay on the shelf.

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Several "novelties" have been performed at the concerts of the Boston Symphony Orchestra in Symphony Hall. Your correspondent described the first, October 20, a Concerto for organ, No. 4, in D minor, op. 7, by Händel. The arrangement was founded by J. Wallace Goodrich, the organist, on an edition by Guilman. Even now, after a month and a dozen days, when I should have fully recovered from the consequent depression, I am unable to guess why this concerto was played. Not, surely, to display the new organ? If there was need of an organ piece with orchestra, there are two concertos of Rheinberger, one by Prout, the symphony by Guilman, and a work by Boëllmann, a Fantaisie dialoguée, that has been praised highly and would indeed have been a novelty.

The second novelty was the "Esclarmonde" Suite (October 27), which had been performed here under Mr. Nikisch at a concert given for the benefit of the orchestra March 2, 1892.

The third (November 3), Dohnányi's piano Concerto in E minor, played by the composer, was a true novelty, for it was not over a year and a half old. Goldmark's Scherzo, op. 45, a feeble work, Mendelssohnian in idea and scored as for a popular concert, is at least six years old, and Hanslick hints that the main movement was of the composer's earlier years.

Then came these novelties (November 17): Dvorák's Concerto for violin. You heard Maud Powell play it in New York six or seven years ago. It is at least fifteen years old, and even here in Boston Bernhard Listemann played it with a piano accompaniment January 9, 1893. It is a vague, garrulous, babbling thing, without point, beauty, pomp or circumstance. It reminded me of such music as a doddering old man might write when he was suffering from the influenza, with his feet in hot water. Yet there were some pretty bits of orchestration, although there was too much of the flutes in the sentimental passages. Timothée Adamowski was the violinist. Who was it first said Timoe Adamowski et dona ferens?

There was another novelty the same night, Julius Röntgen's Ballad on a Norwegian folk melody. I am told that Röntgen, of Amsterdam and Leipsic, is an excellent pianist, able conductor and thoroughly grounded musician. Mr. Longy, the oboist, assures me that Röntgen's Serenade (op. 14), for wind instruments, is pretty. As a pianist he gave concerts with Meschaert, the singer, in Germany, in 1896—they are even now doing the same thing—and Papa Hanslick praised him highly. From all accounts Röntgen has singular personal mannerisms. He accompanies the slightest nuance with violent twisting of the body and facial contortion. Yet the hearer was convinced that this manifest physical perturbation was not vain affectation, but "passionate sympathy with the music." He resembles the cello player in the village orchestra who insisted at rehearsal on playing a delicate solo passage fortissimo. He heeded not glance, gesture or word of the conductor, and finally, when threatened with violence if he did not subdue his noble rage, he said: "Oh, let me, Herr Kapellmeister; it is too beautiful!" They say that Röntgen, with his smooth shave and spectacles, looks like a schoolmaster. From this Ballad you would swear that he wore a piratical black beard and lived on raw meat. I have seldom heard a more gloomy, dismal piece. It sounds as though Grieg had fallen into an indigo vat. What, pray, are the words of the Norwegian folk melody? Or is the tune a song without words, or one invented for the occasion? Pretentious, forced harmonic progressions that were ineffective and a bombastic orchestration of dreary platitudes. The close showed the weaknesses of the new tuba player, who was imported this summer by Mr. Gericke.

And yet I preferred this Ballad by Röntgen to Cowen's Sixth Symphony, which was played here for the first time November 24. When it was first produced at a Richter concert in London (May 31, 1897), the writer of the analytical program book (they suffer, too, in London from analytical program books) said that the work suggested in its four movements: (1) The pleasurable sensation of awaking in the country on a breezy, sunny, summer's morning; (2) a walk in the fields, which are resonantly



bright, with the sound of a shepherd's pastoral pipe; (3) the peace and meditative stillness of a hot Sunday afternoon; (4) evening outdoor festivities. But Mr. Cowen wisely says nothing about all this in the published score, either in preface or in explanatory title.

Cowen was born in Jamaica—where the rum comes from. He left that island when he was four years old, too young to appreciate the gift of nature to the grateful people. This reminds me of a fine passage in the ninety-eighth maxim of Ensign and Adjutant Odoherly, late of the Ninety-ninth or King's Own Tipperary Regiment: "As to the beautiful mutual adaptation of cold rum and cold water, that is beyond all praise, and indeed forms a theme of never-ceasing admiration, being one of nature's most exquisite achievements." To this Dr. Mackenzie adds in a footnote the following recipe for Glasgow punch: "Melt lump sugar in cold water with the juice of a couple of lemons, passed through a fine hair strainer. Then add old Jamaica rum—one part of rum to five of the Sherbet. Cut a couple of limes in two, and run each section rapidly round the edge of the jug or bowl, gently squeezing in some of the delicate acid."

N. B.—This recipe alone is worth double the price of this issue of THE MUSICAL COURIER. I wonder what sort of music Mr. Cowen would have written if he had stayed on the island of Jamaica and absorbed the staple product in judicious quantities. E. T. A. Hoffmann, in his list of drinks appropriate as inspiration to the composers of various compositions, mentioned neither symphony nor rum. Now, Cowen has written a Scandinavian symphony and a Welsh symphony. Is it extravagant to claim that if he had made Jamaica his home he would have written a Jamaica symphony with splashes of local color? But he did not stay. Instead of which, as Judge Boompoiner remarked, he went to England and composed waltzes and a polka in his sixth and seventh year. Mr. Cowen looks in his picture like an amiable man, and his sixth symphony, the "Idyllic," might be dismissed as amiable music. The critic of the *Musical Times* set us all a good example when he turned down the work by finding on every page "the loving care of a thoughtful musician whose utterances command respect if they do not cause general admiration." But why should anyone command respect for doing poor work? It is not a question of whether he pays his bills, is a gallant spouse and fond father, goes to church regularly in a frock coat and a plug hat; the question is, Has the man anything to say when he writes? And there is, then, the question: If he has something to say, how does he say it? It was not necessary for Mr. Cowen to write this symphony to prove that he understood the form or had the patience. He had already written five. Twenty-five years or so ago Mr. Cowen wrote an operetta entitled "One Too Many." I prefer this title to "Idyllic" for the sixth symphony.

Perhaps the fault goes back to Beethoven. The number nine lures many on. Did not Bruckner leave a ninth unfinished, with a dedication to the Lord? Tchaikowsky was thinking of a seventh, some say. Glazounoff has already composed his sixth. Now Mr. Cowen's "Idyllic" symphony is without ideas, without contents. The themes are of no distinction. The development is of the most conventional order. The slow movement "adagio, molto tranquillo," reminds one of a Sunday in London—and here is the only fairly successful establishment of a mood. The allegros are smooth patter. There is nothing original in rhythmic or harmonic or orchestral treatment. The symphony is swollen salon music. And the audience that has not yet been allowed to hear Balakireff's symphony in C, or Strauss' "Don Quixote" and "Ein Heldenleben," or the chief orchestral works of D'Indy, or Chausson's symphony, or Rimsky-Korsakoff's "Sadko," or Glazounoff's fourth and fifth symphonies, or Mahler's Symphony No. 2 in C minor, was obliged to listen to this work by Frederic Hymen Cowen. Oh! Hymen; Oh! Hyménée!

At the same concert Brahms' Symphony in C minor was played. I mention this fact merely for the purpose of telling an anecdote for the pleasure of the Brahmsites. A friend made the following observation: "It makes no

difference how many movements there are in symphony, quintet, quartet, serenade or sonata, by Johannes Brahms. For me, sitting in a concert hall, there are only two. Johannes makes the first; I make the second."

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I have written somewhat at length concerning these "novelties," because there is at present much criticism, chiefly of an unfavorable nature, of Mr. Gericke's programs.

When Mr. Gericke came here first in 1884 he succeeded Mr. Henschel, who, however versatile and excellent he may be as a musician, was not and is not a good orchestral conductor. (It is true that his programs were interesting.) Mr. Gericke came after honorable service for ten years as a conductor at the Imperial Opera, Vienna, and as conductor of Gesellschaft's Konzerte, in the same city. He was not known distinctively in Vienna as a conductor of symphony concerts. He had one great task to accomplish here, viz.: To make the standard of technical proficiency as high as possible. This task, a difficult and irksome one, he accomplished, and his name for this alone should be remembered gratefully. After he resigned in 1895, on the ground of poor health, he conducted in Vienna the Gesellschaft's Konzerte for a few years. From 1895 till 1898 he was not actively employed. He is now fifty-five years old.

Mr. Nikisch was his successor. He was a conductor of romantic spirit, flaming enthusiasm, in full sympathy with the modern movement in music. He had his failings and they, at least in this city, were often grievous; but his best qualities were of an intensely poetic nature, and his fame was founded on the performance of modern works.

Then came Mr. Paur, another romanticist. It was Mr. Paur who first made us acquainted with the grandeur, pathos and despair of Tchaikowsky's last symphony; with the elemental sublimity and also the super-refined expression of Strauss' "Also Sprach Zarathustra"; with the fantastical fascination exerted by the exotic and gorgeous "Scheherazade" of Rimsky-Korsakoff; and the performances of these works led by him were the most splendid achievements of the superb orchestra.

For nine years this city was influenced musically by romantic conductors.

Then Mr. Gericke returned. What had happened during his absence? The taste of Boston had been modified, broadened; the horizon was larger. There are still estimable men with venerable whiskers and nice old ladies who really believe that music died with Schumann, if not with Mendelssohn, and do not wish to hear works by immoral Frenchmen, crazy Russians, or the ultra-modern Richard Strauss. They accept Brahms because they have been told that his music is intellectual and that he was a serious person. And they, in good, honest, parochial spirit, applaud a composition by any Boston composer who is a member of the Harvard Musical Association, and therefore may be justly considered as safe. But Mr. Gericke, on his return, found another generation that watches eagerly composers of our own day, and is curious to hear their works.

Perhaps he is perplexed by this fact. His own taste is distinctly of the early Victorian period. He is thoroughly Viennese in musical prejudices and beliefs. Now no one has described musical and social Vienna of the seventies so appreciatively and at the same time amusingly as did the late Beatty-Kingston in his "Music and Manners." Read these chapters and then run over Hanslick's criticisms from 1880 to the present year, and you will more readily understand what I mean when I say that Mr. Gericke is distinctly Viennese. To the dweller in that city the conservatives are always right; and Johann Strauss is a bigger man than Richard of the symphonic poems. The criticisms of Hanslick are at times illuminating as well as entertaining, but Hanslick is essentially a bourgeois. Just as the programs of the concerts in Vienna have been incredibly conservative; just as novelties have been introduced almost apologetically save in those instances when they come from Viennese composers or from Brer Dvorák, so Hanslick shrinks from the approach of modern Russians, Frenchmen, Belgians, Italians, Scandinavians.

Inasmuch as we are living in years of shifting moods and curious experiments in musical thought, let us know what is going on round about us. The new works may be good, they may be bad; surely the conductor, if he is fit for the position, can know at least the workmanship before the concert; he can determine whether the piece is worth the playing; so that if he presents wretched pieces, it is fair to assume that he puts them on the program merely to serve as awful warnings.

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Mr. Schroeder, the 'cellist, gave a concert in Association Hall November 26 to celebrate the twenty-fifth anniversary of his first public appearance. He was assisted by Mr. Gericke, pianist, and Messrs. J. Keller, J. Adamowski, Carl Barth, 'cellists, so that in two pieces there were four 'cellos going at the same time.

Mr. Dohnányi gave piano recitals in Steinert Hall, November 27 and December 1. The programs were those already noticed by you. The Leipsic Quartet for Church Song—Mr. and Mrs. Roethig, Miss Risch and Mr. Tanne-witz—made its first appearance in Boston November 27. J. Wallace Goodrich was organist, and he played pieces by Buxtehude (Chaconne in C minor), Bach and Rheinberger. The quartet sang church songs by Eccard, Pratorius, Isaac, Schuetz, Hassler, J. A. Hiller, Koenig, Hauptmann, Schurig, Albert Becker, Reichardt. The concert was for the benefit of the Martin Luther Orphans' Home. Before the singing began a gentleman appeared on the stage and told the audience that the quartet emphatically requested there should be no applause. I gladly, even at this late day, comply with the request.

#### Random Notes.

I learn by a cablegram that Hugo Kupferschmidt, of Cincinnati, proved himself in London, November 26, "to be one of the most complete masters of the violin of the day." It is a pleasure to learn of the success of a countryman in foreign lands, especially when we learn that he has vindicated the name of an ancient family. Centuries ago the Apostle Paul complained to Timothy that Alexander the Coppersmith had done him much evil. The cablegram also said that "a large audience gave him (the violinist) an almost overwhelming ovation." Does this mean that the audience came near throwing the sacrificial sheep at him? The word "ovation," which is absurdly and recklessly used—for it really means "a lesser triumph"—also means the time of the hen's laying.

THE MUSICAL COURIER stated last week that a prelude, "La Princesse Lointaine," by N. Tscherepnine, was performed in New York at a Liederkranz concert. Has this prelude anything to do with Rostand's piece of the same name which was produced at the Renaissance, Paris, in 1895, with incidental music by Pierné?

Jules Bleichmann, born in 1868 and a pupil of the St. Petersburg Conservatory, also wrote a composition "La Princesse Lointaine." Or is it an opera?

The *Referee* (London) states that Fragorelle's new vaudeville-opérette, "La Czarda," at the Bouffes-Parisiens (Paris), is founded on the story of the Princess Chimay and Mr. Rigo, the passionate Hungarian fiddler. An examination of the plot shows that the *Referee* is mistaken. The curtain does not even rise on a lumber yard in Detroit. This reminds us that Dr. Albert Hagen, in his singular work on "Oosphresiology," claims that the Princess thus explained her infatuation: "Ja, wissen sie, was mich von Anfang an am meisten zu ihm hingezogen hat? Das war und ist sein Geruch."

Massenet has written incidental music for Racine's "Phèdre." The overture was composed some years ago—in 1874, if I am not mistaken. There was talk of producing this tragedy with the music at the Opéra, with the Comédie Française company and a full orchestra, but the production will be at the Odéon. Massenet has also written six or seven new songs, as well as "a very important work," the nature of which is at present a secret.

The announcement of Pierné's new opera, "La Fille de Tabarin," which has been accepted by the Opéra Comique, Paris, suggests the question, What became of the music

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written by Chabrier for Catulle Mendès' tragi-parade, "La Femme de Tabarin," with a plot like that of "Pagliacci?" Mendès' cruel piece was produced at the Théâtre Libre in 1887, and it was afterward performed at the Comédie Française, 1894, 1896 and 1897.

There is an attempt to establish a "Free Theatre" at Turin, for the purpose of bringing forward singers and composers who are yet unknown. There was a brave start. The opening program included the overtures to "Der Freischütz" and "Cosi Fan Tutte."

J. G. Freson contributed to the *Guide Musical* an entertaining sketch of Wagner opera as performed at Munich. Peter Heidekamp as Hagen "realized the terrible hero under the most frightful mask of the traitor that one could see." The Gutrune of Miss Schloss was praised, because she resembled "a virgin of the primitive German painters." These days are degenerate, for Brünnhilde does not leap on Grane into the flames, and Mr. Freson hints at the advisability of hiring a circus woman for the part. "Götterdämmerung," uncut, begins at 6 p. m. and is through at 10:45 p. m. Twice is there a pause of twenty minutes for beer and sausage.

Gabriel Vicaire, the French poet that died recently, left an opera libretto, "Blanche Neige," in four acts, music by Jaques-Dalcroze, of Geneva.

There is talk of another music school at Bucharest. One of the chief teachers will be Kiriac, a pupil of Vincent d'Indy.

Reznicek's new opera, "Till Eulenspiegel," has been accepted by the Karlsruhe theatre, and Thuille's new opera "Guggeline," by the Berlin Royal Opera.

The Prix Pinette of 3,000 francs has been divided by the French Académie des Beaux-Arts between Gabriel Fauré for his "Prométhée" and Charpentier for his "Louise." The Prix Chartier of 500 francs, for chamber music, was given to Alphonse Duvernoy, whose quartet you heard lately in New York at a Kneisel concert.

Erlanger's "Juif Polonaise"—which has the same story as the play "The Bells"—has been revived at the Opéra Comique, Paris, and they say that Maurel's impersonation of Mathis is more powerful than ever—not in voice, but in wig. "He has changed the personality and made it more Alsatian by a happy modification of his wig." As Maurel himself said: "You cannot imagine how important a wig is, when, like this one, it creates an absolute illusion." We may expect at any time an essay by Lilli Lehmann on "The Aesthetics of the Wig."

Vincent d'Indy has finished his new opera "L'Etranger." Is Mrs. Haller the heroine?

New works: "Meine Göttin," for soprano solo, chorus and orchestra, by Steinhilber, Düsseldorf, October 18. Prelude to act III. of an opera, "Dürer in Venedig," by W. von Bausnern, Philharmonic concert, Dresden, early in November. "Lustspiel" overture, by Edwin Buhle, Philharmonic Orchestra (Wunderstein), Leipzig, November 5, was severely criticised as the work of a beginner. Quintet, for piano, violin, clarinet, horn, 'cello (MS.), by W. von Bausnern, Dresden. Symphony in C minor, "Schicksalsgewalten," by Hans von Bronsart, Munich, November 9—but was this a first performance? Symphony in C major, op. 26; Symphony in E major, op. 28; five songs; all by Bolko (Count Hochberg), Leipzig, November 3, Wunderstein's Orchestra.

New operas: "Enda d'Uriach," by Amadeo Vives, Barcelona, successful; "Der Bundschuh," opera in one act, the first lyric work of Josef Reiter, Imperial Opera, Vienna, successful.

Leipzig reminds me in a way of Boston. The Scherzo, "L'Apprenti Sorcier," by Paul Dukas, was produced there at a Wunderstein concert, but it was held to be perplexing music and almost an insult to Goethe. The Germans at first talked in this manner about Gounod's "Faust" and Thomas' "Mignon." (See Heinrich Dorn's amusing answer to such complainers in his essay, "Zur Ehrenrettung einer Dame," published in his "Quodlibet," Berlin, 1886.) Some of the Leipzigers even went so far as to censure Winder-

stein. But Haydn's "Military" symphony and the overture to "Oberon" were keenly relished.

These works, new to the audience of St. Petersburg, will be produced at concerts of the Imperial Society, led by Napravnik: Fragments of Arensky's opera, "Nail et Damaïanti"; Bruckner's Seventh Symphony; Gedike's Concertstück; Symphony, by Götz; Piano Concerto, by Miss Kachpéroff; Ballade, by Liapounoff; Elégie et Allegro Giocoso (for 'cello and orchestra), by Napravnik; Sinding's Rondo Infinito. Essipoff, Miss Kachpéroff, Auer, Gedike, Siloti, Rosenthal, Hugo Heermann and Jacobs will be among the soloists.

## Dohnányi in Chicago.

ERNST VON DOHNANYI was the soloist for the performance of the Concerto for Piano, No. 4, G major. The audience was unacquainted with him, but had listened but a few moments to the caressing and exquisite touch of his fingers before it was in sympathy with him. \* \* \* His work was intellectual to a degree, exquisitely shaded and with a legato as soft as summer rain.—Chicago Chronicle, November 24.

Von Dohnányi is a Beethoven player, and, what is better in this instance, nearer in touch with the orchestra, than any heard here of late. \* \* \* He forced admiration. He gave a clear, lucid reading of the concerto, producing his effects with certainty. There was nothing of the mechanical. The inspiration was there, and the feeling, such as was required. \* \* \* His is the work of a student, and this fact was evident, both from his playing of the concerto, and the succeeding solo number.—Chicago Inter-Ocean, November 24.

Dohnányi's playing is essentially masculine in its power and vigor, his tone is pure and clear and his superior judgment enabled him to give an interpretation practically faultless.—Chicago Daily News, November 24.

Dohnányi's was playing to enthuse over, and to be remembered with enthusiasm. His interpretation of Beethoven comes as near to the ideal as any that can be remembered. \* \* \* Technically it left practically nothing to be desired, and in addition there was a remarkable poise and breadth of conception, coupled with a general air of musicianship, which at once advances the player to the front rank of contemporaneous virtuosi. Throughout it was characterized by the most convincing authority, unmarred by blemishes of execution or faults of judgment. \* \* \* It was one of those rare performances in which the composer and not the player was heard—a realization of the highest order of interpretation.—Chicago Tribune, November 24.

### A Public Performance of "The Daisy Chain."

OWING to the success with which Victor Harris met on the occasion of his private presentation of Liza Lehmann's "The Daisy Chain" at Tuxedo Park last week, he has decided to give the composition its first public production in either England or America at the Waldorf-Astoria, on the afternoon of January 3. Having received numerous requests for repetitions of "In a Persian Garden," which has not been heard in New York for nearly a year, Mr. Harris announces his intention of reviving this contrasting work at the forthcoming event.

It is probable that all the singers who participated in the original performances of "In a Persian Garden" and "The Daisy Chain" will be re-engaged for this concert, while a well-known string quartet will be selected to contribute instrumental numbers between the cycles.

## Concert in Aid of the German Hospital.

GERMAN musical circles and philanthropic circles flocked to Carnegie Hall last Sunday evening, where the annual concert in aid of the German Hospital and Dispensary of the City of New York was given under brilliant auspices.

Those who received advanced programs went to the concert with high anticipations, and it is reasonably certain that the anticipations were fully realized. Besides the Liederkrantz and Arion Singing societies, the musical entertainment included an orchestra and soloists of high rank. Dohnányi, the Hungarian pianist, played; Mrs. Katharine Fisk, contralto sang, and Mme. Leonore Better, a prima donna, from the Royal Theatre at Prague, made her New York début.

With the orchestra conducted by Julius Lorenz, Madame Better gave the "Abschenlicher" aria from Beethoven's "Fidelio," to the evident delight of the musical people in the audience. The voice of this new singer is very beautiful, and her art sympathetic and intelligent. The three registers of her voice are charmingly blended, and all together with her handsome stage presence, it should not take Madame Better long to gain a foothold in this country. Her Lieder singing, too, calls forth praise. She sang in the second part of the program, "Das Zigeunermädchen," by Slansky, and "Sag, Mir Nur Einmal! Ja," by Georg Herrmann, with fascinating expressiveness. The audience recalled Madame Better several times, and floral tributes accompanied the reception.

Mrs. Fisk sang an aria from "Samson and Delilah" with her usual refinement, and later sang a group of songs by Brahms and Schubert, and in these revealed the peculiarly noble quality of her rich voice. She was very cordially received and presented with flowers.

Dohnányi played the Chopin Nocturne, No. 2, op. 15, and the Polish composer's Variations, op. 12, with that exquisite finish and sane execution for which his performances are marked. Toward the close of the concert, when Dohnányi played again, this time a transcription of his own of the "Naila" waltz from the Delibes "Sylvia" suite, the audience went fairly wild, and the artist was recalled numberless times, but the late hour induced the management to remove the piano, but all the while the audience kept on applauding. The management side won. Dohnányi did not play again.

The Liederkrantz and Arion, and the Ladies' Chorus of the Liederkrantz, under their respective conductors, Dr. Paul Klengel and Julius Lorenz, sang selections heard at their recent concerts. In addition to these the Liederkrantz sang at the opening of the concert the closing movement (choral) to Carl Reinecke's musical setting for Schiller's poem "An die Kuenstler." The Arion sang the closing number of the concert, with orchestral accompaniment, Gulbins' "Sturmlied." August Granitz, a first tenor of the Arions, sang very sympathetically the solo in Louis V. Saar's "Slumber Song," and the obligato by the society was given with fine shading.

The splendid tone quality of the Liederkrantz was most marked in "Abendfeier," a churchly composition by Altenhofer. The singing of both maennerchor reflected most creditably upon the training of the conductors.

Another feature of the concert were the orchestral numbers from Conductor Lorenz's opera, "Gerrit." These numbers, marked "Zwischenspiel" and "Vorspiel," are surprisingly well orchestrated, and the trumpet effects in the latter are worthy of works by famous composers. The scene of the opera is laid in Holland, and much that is graphic of that country's customs is depicted in the score.

### Charity Musicales.

The Ladies' Auxiliary Society gave a musical yesterday (Tuesday) afternoon at the Waldorf-Astoria for the benefit of the German Poliklinik.



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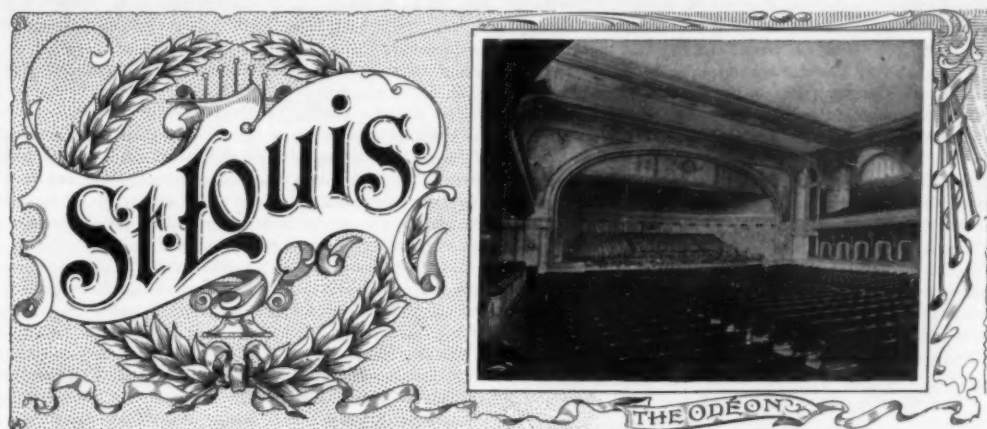
—Portland News, October, 1898.

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ST. LOUIS, November 30, 1900.

**O**N Tuesday evening, November 27, 1900, the Apollo Club opened its seventh season with the first private concert of 1900-1901. The audience that assembled was the most fashionable and highly cultured of any that had attended a concert (up to the time) this season, and the scarcity of vacant seats paid a silent tribute to the industry of the business end of the organization. In almost every respect the concert was as great a success as the Apollo Club has ever had.

The club, under the direction of Alfred G. Robyn, sang the "Stein Song" of Bullard; "Träumerei," Schumann; "Egyptian Desert March," F. Hegar, and "Evening Bells," Kratz. The four part arrangement of the "Stein Song" is an ingenious piece of work, so executed that each part is almost continuously singing a melody distinct from the other parts, the whole blending in chords of odd and eccentric harmonies. The club was able to get a good deal of fire and enthusiasm into the song, and it seemed to touch the people in the right spot.

The "Träumerei" number is a very difficult song, inasmuch as the tones throughout the entire piece are very sustained and pianissimo, the harmonies, at times, close and difficult, and the words, though very adequate and beautiful, somewhat involved. However, the reading was almost faultless. A few small mistakes, unnoticed by the greater part of the audience, were present, but did not mar the general excellence of the number.

The chief number for the evening was the "Egyptian Desert March," by Hegar. This is a wild, barbaric bit of music, with a mass of utterly unintelligible words attached to it, intended to convey the idea of a band of Egyptian soldiers marching wearily across the desert sands. Dreams of distant boyhood land come to them, and for a while they are lost in reverie, until they are startled by a shot and an attack from the enemy. The foe vanishes, however, and the warriors continue their march and dreams.

It is very much easier to gather this information from the music than from the words. The music is, at least, possessed of sense, which is much more than can be said of the lines. The club sang this tone picture with wonderful effect. It was noticeable that the singers were at times uncertain as to what they should do, and Mr. Robyn himself was at considerable uneasiness as to what the result would be. This, of course, was due to lack of preparation, and it ought never to occur again. On the whole, the number was given very creditably and with good effect.

The "Evening Bells" is a simple song, which has been given by the club before. Its rendition on the present occasion was very good.

The club was assisted by Fritz Kreisler, the Austrian violinist, and Leo Liebermann, tenor, of Boston. Mr. Kreisler's numbers were "Airs Russes," Wieniawski, and

"Sarabande," Bach-Sulzer; "Danse Espagnol," Chaminade-Kreisler; "Scenes de Czarda," Hubay. For encore to the first number he played Tschaikowsky's "Song Without Words," and for encore to the group, Handel's "Largo," with organ accompaniment by Mr. Robyn. Mr. Kreisler is the best violinist heard in this city for some time. His technic is marvelous, and his tone production is rich and mellow and broad to a surprising degree. He has acquired the difficult feat of producing harmonies to a degree rarely reached, and he employs such embellishments constantly in his playing. In the "Largo" he produced an enormous tone, so astonishing that he was greeted with tremendous applause. His art is highly cultivated, and he made a deep impression on the public heart.

Mr. Liebermann sang the "Prize Song" from "Die Meistersinger," and a group consisting of "Thine Eyes, Marie," by Gottschalk, and "O Come with Me in the Summer Night," by Van der Stücken. "At Parting," by Rogers, was his encore to the "Prize Song," and "I'll Sing Thee Songs of Araby," by Clay, to the group. In the "Prize Song" Mr. Liebermann was very disappointing. His voice and physique are totally inadequate to the proper singing of that number. His tempo was so wretchedly slow that one would have supposed it a funeral march, instead of a song of triumph. He was wholly unable to make the great tones in the song and sang it in strictly ballad style, which, unfortunately, will not do. However, if he went to one extreme in the heavy number he went to the other in the ballads. Here he is at home, and his interpretation and tone production of the songs were delicious. As a ballad singer he is splendid. One line in "O Come with Me in the Summer Night" was worth the price of admission, and will linger long in many a listener's ear. That line was "The breezes whisper of sweet delight." All high head tones, clear and mellow as a sweet toned bell sounding across the fields in the summer twilight, Mr. Liebermann was also very effective in "I'll Sing Thee Songs of Araby."

\* \* \*

The Choral Symphony Society held the first concert of this season on Thursday evening, November 29, at the Odeon. We have heard rumors for some time that the subscription list was larger this year than ever before, and we are ready to believe it, judging from the audience that crowded the Odeon on Thursday evening.

The program of the concert was a "popular choral," and the numbers were as follows:

Overture, Carnaval Romain.....	Berlioz
Orchestra.....	
Aria, From Boyhood Trained (Oberon).....	Weber
H. Evan Williams and Orchestra.....	
Sylvia .....	Delibes
Orchestra.....	
Overture, Song of Hiawatha.....	Coleridge-Taylor
Orchestra.....	
Hiawatha's Wedding Feast.....	Coleridge-Taylor
Mr. Williams, Chorus and Orchestra.....	

\* \* \*

The Castle Square Opera Company was heard this week in "Martha." This is the second week of the company's season, and the same high standard is preserved in all branches. "El Capitan" will be given next week, and the advance sale has already been large. "Romeo and Juliet" and "Il Trovatore" follow.

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# Boston Music Notes.



HOTEL BELLEVUE,  
17 BEACON STREET,  
BOSTON, Mass., December 1, 1900

Mr. and Mrs. H. Carleton Slack sang at a recent concert in Chelsea. Their voices and singing were greatly admired by all who heard them, compliments coming from critics and musicians alike.

The Singers, a flourishing suburban choral club, has an interesting scheme for this, its sixth, season. George A. Burdett is its conductor, as in former years. The program for the first concert will include Rheinberger's cantata, "Jlarchen," and the "Minnespiel" of Heinrich Hoffman, a part song cycle of eleven numbers with a four-handed accompaniment. Miss Marguerite Dietrich, soprano; Miss Mary Mitchell, alto, and Jacques Hoffman, violinist of the Symphony Orchestra, will be the soloists.

Miss G. Blanche Goulet, a pupil of Madame Lofgren, has gone to New York, where she will establish herself. It is probable that she will be heard at several concerts during the season.

J. Melville Horner, the well-known baritone, has taken a studio at 78 Huntington avenue. Mr. Horner has already booked a number of concert engagements for the season. On December 4 he will sing the principal baritone role in Smart's "Bride of Dunkerron" with the Clinton Choral Society. He has also been engaged for a vocal recital at Wellesley College on the evening of the 17th. Mr. Horner is baritone and director of music at the Piedmont Church, Worcester, and the Piedmont Choral Union has just had its first meeting of the season. This chorus, numbering eighty-three voices, is under Mr. Horner's leadership. For Christmas and Easter they provide the special music for the church. "The Messiah" will be given at Christmas. Miss Worthley, who is studying with Carl Sobeski, sang at his studio one afternoon this week for several friends.

May Sleeper Ruggles will sing in December at an oratorio concert in Worcester, when she will sing the "Slumber Song" from the Christmas oratorio of Bach. The other artists at this concert will be Mrs. Walker and Stephen Townsend.

Arthur Beresford returns from his concert tour December 9.

Miss Elizabeth Ely, who has been studying singing with Miss Louise Rollwagen for the past three or four years, sang some German and English songs most charmingly the other morning at Miss Rollwagen's studio. Miss Ely's voice is a soprano of very sweet quality, most admirably trained by her teacher. She sings with much expression and feeling, and the Franz songs were particularly enjoyed. Miss Ely, like the majority of Miss Rollwagen's pupils, is not studying to make a profession of her singing, but her work is done just as carefully and conscientiously as if she was to make an immediate public appearance.

Mendelssohn's "Hymn of Praise" was given at the Commonwealth Avenue Church on Sunday evening, November 25. In spite of the severe storm the church was packed. The principal solo parts were taken by Miss Helen Wright, Mrs. Jennie Patrick Walker, Miss Edith Tilton, Frederick Smith, Eugene Caton and Dr. D. Crosby Greene, Jr.

The Newton Choral Association announces two concerts. At the first concert miscellaneous choruses and

"In a Persian Garden" will be given, with Mrs. Frances Dunton Wood, soprano; Miss Adah Campbell Hussey, contralto; J. C. Bartlett, tenor; L. B. Merrill, bass, and Miss Agnes B. Trowbridge, violinist. "In a Persian Garden" will be sung by the full chorus (excepting, of course, the solos and duets). At the second concert Dudley Buck's "Don Munio" will be given, with Mrs. Jennie Patrick Walker, soprano; Miss Pauline Woltman, contralto; Clarence B. Shirley, tenor, and Arthur Beresford, bass. The association numbers 100 voices, with Everett E. Truette conductor, and Miss Laura Henry pianist.

Theodore Schroeder, the young bass, who is studying with Norman McLeod, is already meeting with pronounced success in the concert field. He is engaged for concerts in Newton, December 17; Dorchester, December 20; Milton, December 29, and Winthrop, December 8.

Pupils of the Faellen Piano School gave a recital Tuesday evening, November 26, on invitation at the Hunnewell Club, Newton. A brilliant and very appreciative audience was present despite the inclement weather, and the players were given a most cordial welcome.

The announcement of the Young People's Concerts to be given at West Newton, Mass., is: First concert, Saturday, December 8, 1900, at 2:30 p. m. Miss Gertrude Miller, soprano; Jacques Hoffman, violin, and Heinrich Schuecker, harp. Second concert, Tuesday, January 8, 1901, at 8 p. m., "Midsummer Night's Dream," Mendelssohn. George Riddle, reader. Accompanied by the Svendsen Trio and Chorus. Third concert, Saturday, February 16, 1901, at 2:30 p. m., the Adamowski Trio.

The Svendsen Trio, Miss Carolyn Belcher, violin; Miss Charlotte A. White, 'cello, and Miss Louise Emeline Waitt, pianist, played at a concert in Danielson, Conn., November 20.

The Longy Club will give three concerts of chamber music at Association Hall on the evenings of Tuesday, December 18; Wednesday, January 9, and Wednesday, March 13. The programs will include selections from Beethoven, Bernard, Rubinstein, Schumann, V. d'Indy, Rietz and Mozart. The sale of seats opens at Symphony Hall, December 1. The club is composed of André Maquarre, flute; Georges Longy, oboe; Alexandre Selmer, clarinet; A. Hackebarth, horn; Hugo Litke, bassoon, and Heinrich Gebhard, piano.

The New Hampshire Philharmonic Chorus was organized at the City Hall on Elm street, Manchester, N. H., of the best known musicians in that city and vicinity. The chorus is now under the leadership of Prof. George Lowell Tracy, and at the rehearsal there were nearly seventy-five voices. The works under rehearsal are Gounod's "Redemption" and Mendelssohn's "Hymn of Praise." Miss Mary Spofford will act as pianist of the chorus this season. The officers of the reorganized society are: President, Walter W. Simmons; vice-president, Charles F. Good; recording secretary, Mrs. Fred Rogers; corresponding secretary, Miss Mabel Brickett; treasurer, William O. McAllister; directors, Frank P. Johnson, Mrs. John C. Bickford, John Robertson, Robert Gordon, Zilla McQuesten Waters and P. H. Sullivan. The librarians are W. C. Masten and Bert Proud. The music committee is made up of Prof. B. F. Bower, U. L. George, Fred Desilets, Zilla McQuesten Waters and Mrs. A. L. Franks.

The friends of Mr. and Mrs. Sidney Homer will be glad to learn of Mrs. Homer's success on the occasion of her debut in the Maurice Grau Opera Company in San Francisco. The opera was "Aida," and Mrs. Homer sang Amneris.

On Friday evening, December 14, Edwin Klahre will give his second piano recital of the season in Steinert Hall.

A concert was given at the Central Congregational Church, Middleboro, recently by Miss L. Florence Morse,

Mrs. E. F. Wood, C. B. P. Carver and A. B. Monroe; U. S. Kerr, of Boston, and Miss Helen Frances Sawyer, of Bridgewater. Miss Abbie C. Wood was an assisting soprano, Miss Annie Keith presided at the organ and Mrs. A. E. Shaw was piano accompanist.

Miss Blanche Crafts, of Maple street, Dorchester, won the trustees' scholarship at the New England Conservatory of Music last season, and it has been continued to her this year. This is the best scholarship given by the conservatory, and is offered as a prize to be competed for, and is awarded to the most talented pupil. She will be tendered a complimentary concert on December 13.

Those who took part in a recent concert at West Somerville were Miss Katherine M. Crockett, Miss Isabelle C. Melville, Mrs. Albert P. Briggs, Miss Elizabeth A. Lister, Henry E. Merrill, A. H. McKee and Edwin L. Tuttle.

The first concert of the Arion Club's twenty-first season was given in Infantry Hall, Providence, R. I., December 4. Gounod's beautiful opera, "Faust," was presented in concert form by the full chorus, assisted by a competent orchestra and the following soloists: Miss Gertrude Miller as Margarita, Miss Adah Campbell Hussey as Siebel, Gwilym Miles as Valentine, Theodore Van Yox as Faust, Albert Burrow as Wagner and Joseph Baernstein as Mephisto. The work was thoroughly rehearsed by Jules Jordan, director of the club.

Clarence B. Shirley has been engaged as vocal teacher at the New England Conservatory of Music, teaching two mornings in the week.

A song recital will be given at Symphony Hall, on the afternoon of December 14, by Madame Sembrich, assisted by Ludwig Breitner at the piano.

George Proctor, pianist, will probably play the "Carnival Mignon," by Ed. Schuett, at the students' chamber concert, January 22.

Fred. E. R. Grant, who sang at the recent piano recital given by Mrs. Alfa L. Small, is a pupil of Bruce W. Hobbs. Mr. Grant is the bass of the Central Church, Chelsea. He is one of the young singers who will be heard from in the near future, as he has a wonderfully fine voice. He sang "A June Lullaby," "Thoughts of You," "Bedouin Love Song" and "So Like a Flower Thou Art" with great success at the above mentioned concert, both teacher and pupil receiving highly complimentary praise from the audience and their friends.

## Musical Wedding in Brooklyn.

MISS EMMA SCHLITZ, assistant teacher in the Claassen Musical Institute, Brooklyn, was married on Thanksgiving Eve to Charles Ernest Miller. The nuptials were celebrated at the German Presbyterian Church, on Willoughby avenue, near Broadway, Brooklyn, the officiating minister being the Rev. Louis Wolferz, pastor of the church.

Arthur Claassen presided at the organ during the ceremony. The choral features included a bridal hymn by the choir of the church, of which the bride was a member. Herman Dietmann, baritone, was the soloist. The bride was attended by Miss Frances Miller, a sister of the bridegroom; Miss Elsa Skrummel and Miss Antoinette Burger. Henry C. Miller, a brother of the bridegroom, acted as best man. The ushers at the church were: William Hirschmann, John Burger, Emil Kreiss and Louis Miller. A wedding supper, with reception, followed at Arion Hall. Mr. and Mrs. Miller will be "at home" Mondays in December at 341 Decatur street.

The guarantee fund for the Syracuse festival has already passed \$4,000, and, with the \$500 subscription of Leiter Brothers, of that city, it will soon reach \$5,000.



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## The St. Petersburg Conservatory of Music.

By Louis E. Van Norman.

**I**N a quiet corner of the Alexander Cemetery, at the end of the splendid Nevsky Prospect, in St. Petersburg, is a modest grave and monument. It is that of Anton Rubinstein. At the extreme other end of the same avenue, in the Admiralty Park, is a monumental bust of Glinka. All loyal Russians uncover before both of these. Just back of the Nevsky, and almost midway between the two monuments mentioned, is the St. Petersburg Conservatory, and in its main hall a fine white marble statue of Tschaikowsky.

And there you have the three great names of Russian music—Glinka, the patriarch and founder; Rubinstein, the instrumentalist and organizer; Tschaikowsky, the composer and developer. All three names also are inseparably connected with the conservatory, which, under its new management, and in its new home, is the pride and boast of the Russian capital. In 1840, as a direct result of Glinka's great musical movement, the Symphonic Society, the first musical organization in Russia, was founded in St. Petersburg.

Eleven years later this became the Russian Musical Society, and out of this grew the conservatory at the capital. Musical life in St. Petersburg develops around the city's section of the Imperial Russian Musical Society (which has branches all over the empire) and the conservatory. Every year the Musical Society gives ten symphonic concerts and eight quartet concerts. During the year just ended it also gave four extra symphonic concerts, an extra musical evening on "Old Music," and an extra musical evening on songs written on texts from Pushkin. The following were invited to direct the symphonic concerts: Blumenfeldt, Weingartner, Winogratsky, Glassounoff, Richter, Safonoff, Schuch; composers, Arensky, Borodine, Glassounoff, Glinka, Davidoff, Dragomirsky, Illijusky, Ippolytona Ivandwa, Kalinikoff, Cui, Rimsky-Korsakoff, Rubinstein, Scriabine, Tanieff, Tschaikowsky, Shcherbatzchoff (Szczerbatzchoff); singers and artists, Butkiewicz, Garnier, Yesipoff, Petrini, Teitlebaum, Friede, Abbiate, Auer, Bezekirsky, Werzbilowicz, Marteau, Pugno, Serebrikoff, Marskoi, Tchupumikoff, and the choir of the Imperial Russian Musical Society, conducted by Von Bach.

Every year the society gives an extra concert in memory of Rubinstein. The last of these was conducted by Auer, in November of last year. An extra concert for the benefit of charity was also given last year. Paderewski played and donated his remuneration—1,500 rubles—to the fund. Star events in the history of the society during the past few years have been the great symphonic concert, November 6, 1898, conducted by Auer, at the unveiling of the monument to Tschaikowsky, at which only Tschaikowsky music was rendered; 1898 was also the 100th anniversary of the birth of Pushkin, the great Russian poet. An extra concert conducted by Von Bach was given that year, and new and original music based on texts from Pushkin was rendered.

The St. Petersburg Conservatory is now in its thirty-seventh year, and its thirty-fourth class is well advanced. The officers are at present as follows: President, the Grand Duchess Alexandra Josephovna, grandaunt of the reigning Czar; vice-president, her son, the Grand Duke Constantine Constantinovitch; director, A. R. Bernhard. The directors of the Imperial Russian Musical Society are A. R. Bernhard, L. B. Bertenson, A. M. Klimtchenko, C. A. Cui, A. S. Tanieff and P. N. Tcherernsinoff. The secretary is V. A. Tour.

The new conservatory building, which was begun in 1895, and has just been completed, is a splendid white mar-

ble structure on Theatre square, a choice location in the city. It cost 2,000,000 rubles, and is as complete and up to date in its material equipment as could be wished for. The corps of professors and instructors at present numbers eighty-four. There are over 800 pupils in thirty-one classes. There are forty-eight completely free scholarships and ninety-one partly free. The building is also provided with a fine library and a beautiful little chapel. The conservatory is saturated with memories and associations of Glinka, Rubinstein and Tschaikowsky. Busts, paintings, panels, inscriptions, books, memorial wreaths, all bring constantly, at every turn, to the memory of the visitor these three great names in the history of Russian music.

There are two well stocked and well arranged museums; one of Rubinstein memorabilia, one of Glinka relics.

ministration of the conservatory, as at present constituted, is that the director, three of the first rank professors and a large proportion of the conductors of the symphonic concerts during the past five years have been Germans.

### Madame Schiller's Reception.

**M**E. MADELINE SCHILLER, the distinguished pianist, gave a reception at her residence, 272 West Eighty-sixth street, on Tuesday, November 27. The musical program was one of unusual interest for an "at home" function. Tom Karl, Mrs. E. Jocelyn Horne, Miss Hildegard Hoffmann and Charles J. Dyer, of Worcester,



CONSERVATORY OF MUSIC, ST. PETERSBURG, RUSSIA.

The Glinka museum is particularly interesting. Paintings, photos, prints and sketches of the composer at different ages; the piano upon which the master composed and the table upon which he wrote, with a half-finished score (just as he left it); portraits of the first "cast" that sung his now famous opera, "A Life for the Czar"; letters from him, a thousand and one little mementos, all guarded with jealous, reverential care, form one of the most interesting and valuable features of the conservatory.

The Tschaikowsky statue, which stands in the main hall, is by Beklemishoff. Its unveiling (November 6, 1898) took on the proportions of a national event, and the dedicatory concert, at which nothing but Tschaikowsky music was played, was a great event in the history of the conservatory. The secretary presented me with a program of this concert, and I copy it here:

Symphony 2, op. 17, C. Moll.  
Elegy and Waltz, op. 48 (Serenade for Stringed Instruments).  
Two Duets, op. 46.  
Two Romances (Songs), op. 60 and 73.  
March Slav, op. 31.

A thought provoking fact in connection with the ad-

Mass., were the singers who contributed to the musical features of the afternoon. Madame Schiller played compositions by Chopin and Liszt and modern composers to the evident delight of her guests, and her accomplished daughter, Miss Gertrude Bennett, recited "The Ladies of St. James," and her own clever adaptation of the old nursery rhyme, "Where Are You Going, My Pretty Maid?"

Karl sang a musical setting by Albert Mildeberg to "Ich Liebe Dich;" "Winter Song," by Rogers, and "Before the Dawn," by Chadwick. Mrs. Horne, the contralto, sang songs by Fontanelles, Tosti and Von Fielitz. Mr. Dyer gave "Mainacht" and "Ewige Liebe," by Brahms, and Miss Hofmann's list included an effective song by Chaminade. Society, as well as the more exclusive musical circles, were represented among the guests, who were individually greeted by the charming hostess.

J. Skiff, musical instructor for the State School for the Blind at Batavia, N. Y., has just organized a choral society.



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## ENGLAND.

THE concert programs do not exhibit many novelties. The Richter ones are, as usual, consecrated to Beethoven and Wagner, and the critics write that each number was received with the old and well-known enthusiasm which reached its climax at the close of the first part, when a bay wreath was presented to the Doctor, who, with the grace that is one of his characteristics, placed the trophy in front of the orchestra, thus sharing the honor with his forces. What is even more remarkable than the frequency with which the audience listens to these familiar items untiringly, is the fact that even a blasé critic comes away from the hall on these occasions with the conviction that such a program never went quite so well before, and that Richter finds new subtleties and reveals new beauties in the old favorites as the years go on, and, after having entered the hall wondering that the well worn numbers have not lost some of their attraction, he leaves it braced himself by the charm of the absolutely sympathetic readings of the master works.

The Queen's Hall announces for its concerts of the 14th and 19th the first performance in England of Vincent d'Indy's "Fervaal" and "Istar," and Dalcroze's overture to "Sancho," while Busoni will at one perform Beethoven's E flat Concerto and at the other Rubinstein's E flat Concerto.

Leeds, which has always prided itself on its reputation as a musical town, boasts of having the finest orchestra in Europe, and also that it is formed exclusively of Englishmen. Some time ago the festival committee refused the services of the late Sir Charles Hallé because he wanted to bring with him his own Manchester band.

Mr. Lloyd will take his farewell little more than three weeks hence, namely, on the afternoon of December 12, at the Albert Hall. The offer made to him of a tour in Australia and America will in all probability (and very wisely) not be entertained, and the Albert Hall concert, therefore, will be the great tenor's adieu to public life. Dr. Richter has volunteered to conduct the Richter Orchestra, and Mr. Lloyd will, of course, be surrounded by those, most of them British artists, who have been associated with him during the latter part of his career. Mr. Santley, who, so far as eminent vocalists are concerned, is now fast becoming the doyen of the profession in this country, will, of course, be there, together with Madame Albani, Madame Clara Butt and Ben Davies, who now takes Mr. Lloyd's place as leading British tenor. Plunket Greene, Lane Wilson, Rumford and Johannes Wolff, Misses Florence, Berry and Peppercorn are also of the party, which would have included many more had there been room in the program for all those who have volunteered. The next point to decide is what shall be Mr. Lloyd's last song, which will, of course, be an encore. It should be either "Then You'll Remember Me," or "Good-bye, Sweetheart, Good-bye."

Eugen d'Albert is the son of a French father, was born in England, and lives in Germany, having curtailed his name Eugene to Eugen. Here is a criticism on his playing at Dresden:

Eugen d'Albert, playing in the symphony concert last week, executed Beethoven's music tolerably well, and Chopin's in an absolutely execrable fashion. It was really painful to listen to his interpretation of the A flat Polonaise—nothing could have been much more tasteless. D'Albert has certainly not made much progress as a pian-

ist. Whether he has made any as a composer is also questionable, although one would be inclined, judging by the enthusiasm his "Kain" has excited, to consider him as a compound of Richard Strauss and Wagner. Some of the criticisms are absolutely fatuous. D'Albert has but to write B, E B, and the wily critic discovers that, whereas in the case of D'Albert the interval of a fourth is succeeded by that of a fifth, in a motive of Richard Strauss' the order is reversed. Such trivialities he points out to the public with the utmost self-complacency. Now there is no doubt that D'Albert has a fine dramatic talent—indeed some moments in "Kain" make an indelible impression on the hearer—but there is no getting over the fact that he is not a great musician, in spite of the enormous orchestra with which he endeavors (and successfully) to impress the public. However, the text of the opera, by Heinrich Bulthaupt, is excellently written, in fact, a subject more suitable for musical treatment could scarcely be conceived.

And here is another on his conducting of his own opera "Kain":

D'Albert, who is essentially a pianist, can under no circumstances make his orchestra sound like anything but a grand piano. He must have remarked in his earlier works that he is no writer for the orchestra, or indeed for any instrument, but being gifted with a superhuman energy he determined that, at any rate, lack of self-assertion should not be a cause of failure. So the good man set to work, and not content with being a first-rate pianist, he determined to be a first rate composer. With amazing fertility he composes innumerable operas, tragic and comic—tragic in their dullness and comic by reason of the endeavors the composer makes to prove himself possessed of musical invention. D'Albert executing a Beethoven Sonata is almost a genius; as an opera composer he is anything but genial.

### Arthur Whiting.

ARTHUR WHITING, the pianist, will play his own Fantasy, op. 15, with the Pittsburg Orchestra on December 7 and 8.

Assisted by the members of the Kneisel Quartet, Mr. Whiting will also give four recitals of chamber music at 819 Madison avenue on Sundays, December 16, January 20, February 24, and March 24, at 4 p. m.

Following are the programs:

FIRST RECITAL—DECEMBER 16.  
Quartet, C minor, op. 60.....Brahms  
Violin, Viola, Violoncello and Piano.)

Quartet, G major.....Haydn  
Violin I, Violin II, Viola, Violoncello.)  
Quintet, A major, op. 12 (MS.) (first time).....Arthur Whiting  
Strings and Piano.

SECOND RECITAL—JANUARY 20.  
Sonata, G major, op. 78.....Brahms  
Violin and Piano.  
Suite, C major.....Bach  
Violoncello.  
Trio, D major, op. 70, No. 1.....Beethoven  
Violin, Violoncello and Piano.

THIRD RECITAL—FEBRUARY 24.  
Sonata, D major, op. 102, No. 2.....Beethoven  
Violoncello and Piano.  
Intermezzi.....Brahms  
Piano.  
Trio, A minor, op. 114.....Brahms  
Clarinet, Violoncello and Piano.

FOURTH RECITAL—MARCH 24.  
Quartet, E flat, op. 46.....Schumann  
Violin, Viola, Violoncello and Piano.  
Chaconne.....Bach  
Violin.  
Quartet, G minor, op. 25.....Brahms  
Violin, Viola, Violoncello and Piano.

## FRANCE.

OUR socialist friend, M. Charpentier, composer of "Louise," has opened a campaign in the interests of the working girls of Paris. He says that they are unjustly deprived of enjoying public amusements, and he calls on dramatic composers and authors "to affirm by action the right of all to beauty, a right which hitherto only magnificent and empty words have proclaimed." He writes in his circular "In reply to the desire of the Parisian working girls, I requested theatrical directors to place some places on certain days at the disposal of their society."

"As these gentlemen have not thought it right to accede to my demand, I take the liberty of soliciting, on behalf of the little fairies of labor, your 'author's tickets' for the Monday of each week." He adds that these tickets will be distributed by him to members of the Paris Working Girls' Association, and that each member will be accompanied by a member of her family, so that in fact the theatres will thus throw their doors open to all the trade unions of Paris.

The dramatic composers and authors will be as deaf to the appeal as the directors have been. The Monday night tickets are part of the remuneration they receive for their work, and they do not see why they especially should make any sacrifice to the "little fairies of labor."

M. Charpentier, it may be added, is one of the beneficiaries of the Pinette fund. This is an annuity of 3,000 francs, and was allotted this year for the first time, and divided between Gabriel Faure for his lyric drama, "Promethee," and Charpentier for his "Louise."

One of the most important departments of the Conservatory has always been the classes of declamation, classes much needed in all such institutions. Yet proposals are made to suppress one of them. As the number of applicants for admission to this department is 240, it seems hardly the time to make a reduction in the staff of instructors.

The Opéra Comique announces that during the month of October its receipts were 274,794 francs, the largest amount ever taken in at the box office. Most of this it need not be said came from foreign—say American—visitors.

Madame Darleys, who gained some reputation as Brangäne in the Lamoureux fragments of "Tristan," is proposing to make a tour through Europe to make known to the world the works of the French masters from the seventeenth century to the present time.

In face of Solomon's dictum, that there is nothing new under the sun, it is very unsafe to assert that any event takes place, on a given occasion, "for the first time." But, with this reservation, and, moreover, with a disclaimer of omniscience, that Henry J. Wood's appearance on Sunday before a Parisian audience will almost certainly be the first time that an Englishman has occupied a similar position under parallel conditions. A good many English composers have conducted orchestral works, of their own and of others, abroad; but they have appeared primarily as composers and only incidentally as conductors. Mr. Wood's fame has been almost exclusively won as a conductor, and it is as such that he has been invited to direct the French orchestra at the Lamoureux concert in Paris. The late Charles Lamoureux not only brought over his own band



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to London, at times, like his fellow countryman, Colonne, but also, at other times, conducted English players. Mr. Wood now returns the compliment, and we hope we are not exaggerating a personal matter into one of national artistic importance when we see in the event an augury of good for the reputation of English music on the Continent.—London Musical News.

#### Hugo Becker.

THE celebrated 'cellist has chosen the Haydn Concerto, with the Boston Symphony Orchestra, for his debut in America. At present he is in Germany, preparing himself for his coming tour, which he will inaugurate with a series of concerts with the Boston Symphony Orchestra, early in January. He remains in the East until January 22, when he leaves for Chicago, where he will be the soloist with the Thomas Orchestra on the 25th and 26th. Following this he is to be heard in Pittsburgh, Cleveland, Buffalo, Detroit and Cincinnati, and will not be in the vicinity of this city until the middle of February. His stay in this country will be very short, he being compelled to return to Europe during the latter part of March. Mr. Henry Wolfsohn has already succeeded in filling nearly all of his time up to March 8, when he is to be the soloist with the New York Philharmonic Society. Here reproduced are a few of Becker's latest European criticisms:

The sonata was played with that grand mastery of the instrument which Mr. Becker possesses probably in a higher degree than any other living violoncellist. He is the Rubinstein of his instrument, adding the finest possible taste to every technical gift. But let no one think he knows all that can be done with the 'cello as a legitimate and artistic instrument till he has heard Hugo Becker.—London Morning Telegraph.

Of Mr. Becker's rendering it is only possible to speak in terms of glowing enthusiasm. Mr. Becker's playing is simply a revelation of what may be done with the 'cello as a solo instrument. Mr. Becker seems to have every conceivable gift that a 'cello player can have. His tone is mellow and sensitive in the highest degree. It is warm, rich, round and imposing, or exquisitely cool and sweet, as he chooses to make it, and his phrasing is more eloquent than any singer's. Happy the composer who finds such an artist to interpret his works! We do not know of any instrumental soloist now before the public who has greater distinction of style.—London Morning Post.

Equal to the triumph of the singer was that of the violoncellist, Hugo Becker—yes, his success may be considered even greater. He is a virtuoso of the highest order, and certainly has no equal among the 'cellists of the present time. In the Saint-Saëns Concerto, as well as in the Bocherini Adagio, his marvelous technic, his pure and true intonation, his soft and at times powerful and rich tone, coupled with his pronounced artistic conception, roused the audience to the highest enthusiasm. Let Hugo Becker come often.—Leipzig Journal.

#### Concert by the Severn Trio.

THE Severn Trio will open their third season with a concert at the Tuxedo Monday evening, December 12. A pupil of Edmund Severn, the violinist of the trio, will assist in presenting the following: Sonate for piano and violin, César Franck; Suite for two violins and piano, Godard; Trio in F major, op. 18, Saint-Saëns.

The untimely death of Mrs. Réne Moore has caused great grief in the Gérard-Thiers studio. Mrs. Moore, still in her teens, was beautiful and ambitious, and possessed a voice of exceptional quality and power, which warranted Mr. Gérard-Thiers' hopes for a distinguished future.

### Kreisler's Pittsburg Triumph.

NOT since the organization of the Pittsburg Orchestra has any violinist achieved a more brilliant success or been accorded a greater ovation than was tendered to Fritz Kreisler at his appearance with this organization on Friday evening and Saturday afternoon of last week. From the first notes of the Bruch G minor Concerto until the last notes of his own arrangement of the Paganini "Non piu Mesta," which he chose for his second number, he kept his audience in astonishment with his marvelous playing. After his playing of the concerto he was compelled to respond with two encores, something unheard of for a Pittsburg audience to demand. Again after his second number was he compelled to give two more encores before his audience was satisfied. Kreisler is to make his New York appearance on Friday afternoon and Saturday evening next with the Philharmonic Society, when he will play the Bruch Concerto in G minor and the "Devil's Trill" Sonata, by Tartini. The following are extracts from the opinions of the Pittsburg critics:

Twelve years ago Fritz Kreisler, violinist, toured the United States as a "wonder child." To-day he reappears as an "absolute" wonder. With his astonishing and finished virtuosity in Carnegie Music Hall last night he aided much in making the Pittsburg Orchestra concert the most brilliant of this or any other season. If ever the impassioned song of a violin was dewy with tears, his was. If ever a violin gave forth sounds and melodies that floated out like haunting spectres, his did. In the Bruch concerto he showed his brilliant, limpid tones; his broad, open bowing; his exquisite phrasing and his felicitous delicacy of shading. For an encore he played in the most charming manner Tchaikowsky's "Chanson Sans Paroles." His work in these two numbers alone would have stamped him as a great artist, yet in reserve he held still greater things. In the Paganini-Kreisler Fantaisie, of the second part of the program, his technic was simply "verblüffend" (hair-raising, breath-taking). Starting with a plaintive, appealing melody, he molded it into the most astonishing variety of figures, accomplishing seemingly impossible things. So, for instance, he played on one string, accompanying the melody with a counterpoint on another. Then, again, he bowed and plucked so dexterously that there seemed no dividing line, while all the time the melody was ringing out in clearest tones. To dilate upon his marvelous feats of execution would make this story too long, yet it will not do to forget those heavenly harmonies and double harmonics. Who ever heard their like! For an encore here, in response to a burst of applause, such as few soloists ever receive in Pittsburg, he sprang a surprise on Director Herbert by playing his lovely serenade, which he had composed twenty years ago while a student at Stuttgart, and in response to still further applause he changed violins and played a Bach Sarabande in truly broad 'cello style.—Pittsburg Post, December 1.

The soloist, Fritz Kreisler, who has just opened his American tour, received an ovation last evening. His first number was the concerto for violin and orchestra, G minor, No. 1, by Max Bruch. The soloist played with rare brilliancy. His second number was a fantasia for violin and orchestra, "Non Piu Mesta," Kreisler's own arrangement of Paganini's work. The adagio of the concerto and the second number were perhaps the most enjoyable. The second number gave the soloist an opportunity, which he readily seized, and his violin whistled as the birds sing and whistle, as clear and bird-like as the highest and most delicate tones of a reed. His work was unique and most artistic.—Pittsburg Gazette.

Fritz Kreisler astounded the crowd by the triumphant perfection of his art. It was a program full of surprises. Kreisler himself had been anticipated as a violinist of standing who would please the orchestra audiences, and instead of merely doing that he has made it difficult for any that may follow him.

Kreisler is a young man; but he is a masterful violinist. The Bruch concerto which he gave as his first number is exacting in its demands, and it proved the art of the soloist, but a Tchaikowsky air upon the muted violin, surpassing in its melody and played with the phrasing and coloring of an infinite musician, showed the performer's temperament. In the second part his

own arrangement of Paganini's "Non Piu Mesta" was a marvelous work of technic. He carried two distinct melodies. Then, after the Herbert number, which won a third encore, he gave a Bach sarabande that showed more than anything else the depth and fullness of his tone. It was quite 'cello-like.—Pittsburg Dispatch.

Kreisler played the Bruch Concerto in G minor, and even in the opening passages developed a tone that fairly scintillated. He followed with "A Song Without Words," by Tchaikowsky. In the second half he gave an arrangement by himself of a fantasia by Paganini, and in these three numbers he performed some of the most difficult technic with an ease that was exasperating. The listener expected him to break down and try it over again, in the fashion that tumbler and jugglers have in order to draw attention to the difficulty of their feats. But he went right ahead as if everything was mere child's play. The strings sang for him from a tone that was as human as that of a 'cello to the clearest and most sustained of harmonics. He did pizzicato acrobatics and variations with the precision of an automaton, and yet in other passages there was a depth of feeling in his interpretation. For his encores in the second half he gave the Herbert Serenade and a sarabande by Bach.—Pittsburg Times.

#### Copy of Pittsburg Dispatch.

Henry Wolfsohn, 131 East 17th Street, New York:

Kreisler made greater success than any violinist since Orchestra was established. Double encored after each number.

G. N. WILSON.

#### Fritz Kreisler in St. Louis.

An audience representative of the best in the musical and social life of St. Louis filled the Odeon last night on the occasion of the inaugural of the Apollo Club's season. They are indebted to the club for the privilege of hearing one of the world's master violinists, Fritz Kreisler, of Austria. This is his second visit to America, and St. Louis was the second city to hear him, after an absence of twelve years. The program was one designed to display his mastery of the king of instruments. He first played Wieniawski's arrangement of Russian airs, a selection calculated to exercise his virtuosity as well as evidence his sympathetic qualities. He effected an instant conquest of the audience, disposed at first to be indifferent. At the conclusion the applause was so emphatic that repeated reappearance and bows would not quiet it. Mr. Kreisler finally played Tchaikowsky's familiar and ever popular "Song Without Words." When Mr. Kreisler reappeared in the second part of the program, playing three numbers, he was accorded a veritable ovation. These numbers were the Bach-Sulzer "Sarabande," Mr. Kreisler's own arrangement of the Chaminade "Danse Espagnole" and Hubay's "Scenes de Czarda." Again and again he was recalled, and at length played Handel's Largo, with organ accompaniment, by Mr. Robyn, who was the piano accompanist for the evening. Mr. Kreisler's mastery of instrumental technic is complete. For him difficulties do not appear to exist. There is a sharpness and clearness of outline, a definiteness in his playing that few violinists equal. His tone is of remarkable fullness and sweetness and he throws a great deal of soul into his execution. His sympathies are most catholic—he interprets a Hungarian scene or the Largo with equal understanding of the emotional content. Mr. Kreisler's harmonics are simply marvelous for their clarity and purity of tone and their power.—St. Louis Globe, November 28.

The regular program numbers accorded to Mr. Kreisler were so accurately varied in scope as to give him excellent opportunity. His first number, which was the second on the program of the first part, the "Airs Russes" of Wieniawski, called alike in its changing moods for a fiery intensity and a delicacy of treatment and exquisiteness of tone which at once, being powerfully met, made the success of the player certain. This was followed in the program's second part by a group sequence, comprising the Sarabande of Bach-Sulzer, a deep-toned and resonant composition of singular forcefulness; the "Danse Espagnole" of Chaminade-Kreisler, in which the singing tone of the violin was beautifully exemplified, and Hubay's "Scenes de Czarda," giving full field for what must have been a kinship touch of the young Austrian, so truly was the wild Hungarian melody treated in its many shifting phases. And then—a delight to the hearers—for an encore (accompanied with fine effect by Alfred G. Robyn on the Odeon organ), Mr. Kreisler completed his success by a presentation of Handel's Largo, made legitimately impressive by its earnestness of feeling and loftiness of religious spirit.—St. Louis Republic, November 28.

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## Music in Baltimore.

BALTIMORE, December 2, 1900.

**E**DUARD STRAUSS and his Vienna Orchestra gave a concert here Thursday evening, November 22. The "waltz king's" audience taxed the capacity of Music Hall, as do those of the "march king." Indeed, there is no doubt that Strauss could have as successful a return engagement here as did Sousa last season. Strauss is a greater director than his men are players, and his results are therefore all the more remarkable. His excellent work has been fully reviewed before in THE MUSICAL COURIER, so it is only necessary to add the program:

Overture to the operetta The Queen's Lace Handkerchief. . . . . Johann Strauss  
Prelude to the opera Cornelius Schutt. . . . . Smareglia  
Waltz, Doctrien. . . . . Eduard Strauss  
Ave Verum. . . . . Mozart  
(Arranged for string quartet and harp by Eduard Strauss.)  
Entr'acte and Pizzicato from the ballet Sylvia. . . . . Delibes  
Potpourri from the opera Pagliacci. . . . . Leoncavallo  
Waltz, Fledermaus. . . . . Johann Strauss  
Song, On Wings of Song. . . . . Mendelssohn  
(Orchestrated by Eduard Strauss.)

Galop, Who'll Dance Along? . . . . . Eduard Strauss  
Peabody Concert Hall was thronged on Friday afternoon with an audience that filled aisles, window sills, staircases, and many people were turned away. The occasion was the fourth recital, the attraction Teresa Carreño.

It is difficult to give an adequate account of this wonderful woman's playing without employing more adjectives than are usually permitted the dignified critic, for she is an artist of such overwhelming temperament that she fills layman and critic alike with almost unbridled enthusiasm. Essentially a subjective player, she stamps everything she does with her own powerful, magnetic personality.

She is at her best in big heroic compositions, which demand the virility one is accustomed to expect only from the stronger sex. There is nothing feminine in Teresa Carreño's playing, and it is on this side of her art that she may be criticised, but the fiery impetuosity of her nature compensates for her occasional lack of tenderness.

Her program, not one to display her always in her métier, was as follows:

Fantaisie in C minor. . . . . Mozart  
Sonata in E flat major, op. 27, No. 1. . . . . Beethoven  
Nocturne in B major, op. 62, No. 1. . . . . Chopin  
Barcarolle in F sharp major. . . . . Chopin  
Etude in A flat major. . . . . Chopin  
Scherzo in B flat minor, op. 31. . . . . Chopin  
Fantaisie in C major. . . . . Schumann  
Four Songs, transcribed for piano by Liszt. . . . . Schubert  
Sei mir gegrüsst.  
Du bist die Ruh.  
Hark! Hark! the Lark.  
Erlkönig.

The Mozart Fantaisie was played with breadth and dignity, but not much simplicity.

The Beethoven Sonata received a brilliant performance, but deviated from the traditional tempo considerably.

The Schumann was given with splendid mental and physical grasp. In the Chopin group the player was at her best. The difficult Barcarolle and the well-known Scherzo were nothing short of stupendous. One realized how happily Rubinstein called Carreño his own musical child. Her hand is almost a perfect copy of his. As an encore to the Chopin group, the "Butterfly Study" in G flat was given, and impeccably.

The song transcriptions were not equal to the rest of the performance, though "Du bist die Ruh" was exquisitely played.

Altogether the recital is one long to be remembered, for Teresa Carreño is a marvelous pianist, whose glowing temperament impresses itself indelibly upon her hearers.

Harry M. Smith, the well-known basso, has completed this month the twenty-fifth year of his connection with the choir of the First English Lutheran Church.

Mr. Smith's noble voice and kindly disposition have endeared him to a very large number of fellow worshippers and friends. He has sent to these, as a memento of his anniversary, an excellent half-tone likeness of himself, with a few words of gratitude for the encouragement he has always received.

There is added a list of the pastors and musicians with whom he has been associated for the last quarter of a century, as follows:

Pastors—Rev. Joseph H. Barclay, D.D.; Rev. M. W. Hamma, D.D.; Rev. Albert H. Studebaker, D.D.; Rev. Ezra K. Bell, D.D.

Choir directors—Harry Werdebaugh, William H. Humrichouse, Prof. Wm. Paris Chambers.

Organists—Charles Stieff and Perry C. Orem.

Cornetists—Prof. W. P. Chambers and P. C. Orem.

Sopranos and Altos—Mrs. Ella G. Lanahan, Mrs. Thomas Millis, Mrs. Minnie Roehm, Mrs. Pond, Mrs. Geraldine Hammer, Miss H. Smith, Mrs. M. A. Depkin

Arnest, Miss Minnie Cross, Miss H. C. Livingstone, Mrs. Grace F. Lee, Miss Emma Dietrich, Miss E. C. Guggenheimer, Miss M. Frances Miller, Mrs. Dora Schaefer, Mrs. S. R. Spreat, Miss E. Starkloff, Miss Estelle Price, Miss Laura L. Combs, Miss L. E. Barnes, Mrs. Wm. H. Bordley, Mrs. Mamie H. Addison and Mrs. Lila Snyder.

Tenors—Wm. H. Hunrichouse, Lee W. Sumner, Wm. R. Hall, Russell A. Jones, F. R. Baugher, David Francis and Joseph C. Miller.

Miss Doris Goodwin, the promising young soprano, will sail for Germany from New York on Thursday, on the steamship Weimar.

EUTERPE.

### Strauss' Successful Tournee.

**T**HE grand tour of the Eduard Strauss Orchestra is continuing its wonderful success and each city vies with the other in giving the great band ovation after ovation. Following are some of the press notices since leaving New York for the Pacific Coast:

All the gaiety and thoughtfulness are mirrored in these swaying, throbbing, fascinating compositions.—Hartford Post.

Eduard Strauss knows how the music of his illustrious family should be played.—Worcester Post.

In rhythmic grace and Dionysiac fervor the Strauss music cannot be so enjoyed as under his baton.—Philadelphia Record.

The swing of the famous rhythms that set all Europe dancing early in the century and kept them at it ever since was admirably expressed.—Philadelphia Press.

The characteristics of the Strauss playing are rhythmical accent and brightness of execution.—Philadelphia Times.

He will leave behind him as he goes many delighted audiences to whom the name of Strauss will always be associated with splendid dance music splendidly played.—Hartford Courant.

In many instances the audiences have refused to leave after the concert, demanding encore after encore.—Washington Post.

The lace-like finesse, evenness of tempo and delicacy of shading are always apparent.—Baltimore Herald.

In the matter of rhythm Strauss does not budge a bit, and this is one of the first essentials of a director of this style of music. His time is perfect and as steady as a clock.—Baltimore Sun.

The sensuous expression in the waltz music, as Strauss gives it, transports the listener to the ballroom, and in fancy is heard the swish of silken skirts.—Baltimore American.

## Victor Harris Presents "The Daisy Chain."

**B**EFORE an enthusiastic audience of 250 well-known people Victor Harris presented Liza Lehmann's song cycle, "The Daisy Chain," at the residence of Mr. and Mrs. Charles B. Alexander, at Tuxedo Park, on the afternoon of Thanksgiving Day.

In reference to this work the ensuing statements recently were made by an admirer of the composer:

"While it is of a very different calibre from the 'Persian Garden,' being devoid of the semi-metaphysical characteristics of the latter, it is in its own way just as original, clever, remarkable and delightful."

Miscellaneous selections preceded the cycle, the entire program being printed as follows:

Duets—  
Barcarolle . . . . . Chaminade  
Die Boten der Liebe. . . . . Brahms  
Die Schwestern. . . . . Brahms  
Mrs. Seabury Ford and Miss Marguerite Hall.  
Songs—  
Minnelied . . . . . Brahms  
Nissun lo sa. . . . . Vannuccini  
Bedouin Love Song. . . . . Chadwick  
Myron Whitney, Jr.

Songs—  
Scotch Border Ballad. . . . . Cowen  
A Disappointment. . . . . Harris  
My Dreams. . . . . Tosti

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THE DAISY CHAIN.

A cycle of children's songs for quartet and piano.

The poems by Robert Louis Stevenson, Lawrence Alma-Tadema, Norman Gale and "Anon." The music by Liza Lehmann, Mrs. Seabury Ford, Miss Marguerite Hall, Mackenzie Gordon and Myron Whitney, Jr.  
Conductor, Victor Harris.

### Lachmund Conservatory Pupils' Concert.

**T**HE Lachmund Conservatory of Music will give its first pupils' concert Monday evening, December 17, at the conservatory, 132 West Eighty-fifth street. This school now has a larger attendance than ever. There are pupils from points as distant as St. Paul, Minn., and Talladega, Ala.

### Women's String Orchestra December 15.

This well-known organization gives the first concert of this season on December 15, Saturday evening, at Mendelssohn Hall, with Mme. Charlotte Maconda, soprano, and Miss Helen Marie Burr, harpist, soloists. Madame Maconda will sing Grieg's "Sunshine" and two Schumann songs, "Der Nussbaum" and "Auftraege," with F. W. Riesberg, accompanist. This promises to be a brilliant concert, the popularity of Madame Maconda and the good work of the orchestra under Conductor Lachmund being widely known.

### Success of Two Scherhey Pupils.

Miss Martha Wettengel sang at Mr. Pratt's (the well-known organ and piano teacher) musicale with great success; her voice sounded sweet in all her four songs.

Mrs. Louise Scherhey sang on Tuesday evening at the Press Club; she accompanied herself at the piano in Brodsky's "Du Bist Mein All," and for an encore gave Cavatina from "Faust."

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PHILADELPHIA OFFICE THE MUSICAL COURIER.  
4290 Regent Square, November 24, 1900.

NINE years have wrought very little change in Eduard Strauss. His hair is somewhat thinner and the lines in his face have deepened, but it is the same sprightly, vivacious Strauss who danced into our hearts in 1890. When he lays his violin caressingly against his cheek and keeps time with his swaying body, who can resist the charm of those inimitable Strauss waltzes? And when Johann's familiar waltzes were played the apparent delight of the row of baldheaded stockholders was a pleasure to watch. It was evident that their delight arose from the tender memories of young days that came rushing on with the rhythmic swing of the dance.

The best number on the program was Delibes' Pizzicato, which the orchestra played with a charming delicacy of touch. One of our local papers criticised their manner of playing the waltzes, speaking of it as "a jerky fashion." It should be remembered, however, that the Germans' idea of a waltz and our own are radically different. Our graceful, swinging, easy movement is unknown to them. They hop around like fleas in an Indian blanket, and it naturally follows that their tempo is more accelerated than ours.

Thursday evening David Dubinsky, violinist, gave a recital, assisted by Miss Jennie Foell, soprano, and Henry A. Grubler, pianist. Mr. Dubinsky played Bruch's Concerto in G minor, Saint-Saëns' Introduction and "Rondo Capriccioso," a "Romance" by Wieniawski, and "Polonaise" by Laub. In all he showed a thorough knowledge of his instrument and his technic was clear and smooth.

Miss Foell, who sang Gounod's Aria from "Queen of Sheba," and several ballads, was her charming self at best. She wins friends in an audience before singing a note by her dainty face and easy carriage.

The pianist, Mr. Grubler, accompanied throughout the program in a very satisfactory manner, his soft but sustaining touch in these accompaniments did not prepare one for the amount of muscular energy with which he attacked his two solos, Rachmaninoff's "Prelude" and Moszkowski's "Polonaise."

Several interesting announcements have been received this week. Foremost among them is that of two recitals to be given by Gabrilowitsch on the afternoons of December 1 and 4 at the Broad Street Theatre. The two programs comprise selections from Bach, Beethoven, Chopin, Schumann, Rubinstein, Leschetizky, Tchaikowsky, Glinka-Balakireff, Liszt, Schubert-Tausig and two of his own compositions.

Frederic Maxson's monthly musical service takes place to-morrow evening at the Central Congregational Church, Eighteenth and Green streets. It will occur too late to be reviewed in this letter, so I will mention it more fully in next week's.

The annual meeting of the Pennsylvania State Music

Teachers' Association will be held in this city on December 27 and 28, at the Girls' High School, Seventeenth and Spring Garden streets. On the first day there will be the following program:

- 10 A. M.—Business session.
- 11 A. M.—Address, on "The Foundations of a Musical Education," by Thomas Tapper, of Boston.
- 2 P. M.—Round Table, on "The Piano," presided over by Mr. Tapper.
- Round Table, on "The Voice," by F. G. Cauffman.
- Round Table, on "Public School Music," by Enoch W. Pearson.
- Round Table, on "The Organ," by H. G. Thunder.
- 3:30 P. M.—Piano recital, by Jaroslaw de Zielinski, of Buffalo, assisted by Frederick Hahn, violinist, and Nicholas Douty, tenor.
- 8 P. M.—Grand concert, by the Maennerchor (S. L. Herrmann, director), the Philadelphia Quartet Club (Wasili Leps, director), the Beethoven Siring Quartet, Maurits Leeftson, pianist; Mrs. Marie Kunkel-Zimmerman, soprano, &c.

## FRIDAY, DECEMBER 28.

- 10 A. M.—Business session.
- 11 A. M.—Address, on "New Principles in Voice Training," by Frank Herbert Tubbs, of New York.
- 2 P. M.—Round Table, on "The Voice," by Mr. Tubbs.
- Round Table, on "The Piano," by Thomas a'Becket.
- Round Table, on "The Organ," by Philip H. Goepf.
- Round Table, on "Public School Music," by Enoch W. Pearson.
- 3:30 P. M.—Miscellaneous concert, by the New Century Ladies' Quartet; Stanley Cauffman, 'cellist; Camille Zeckwer's Quartet for piano and strings, &c.
- 8 P. M.—Organ recital, in the New Jerusalem Church, Twenty-second and Chestnut streets, by David Wood, H. G. Thunder, Philip H. Goepf and Russell King Miller, assisted by Mrs. Steinbrecher-Wightman and Mme. Emma Suelka, sopranos, and Mr. Gurney, tenor.

To-night the teachers of the Philadelphia Musical Academy will give a concert at Musical Fund Hall, in which Messrs. Lachaume, Hennig, Doell, Zeckwer, Howe, Leps and Miss Bädinger will participate.

DECEMBER 1, 1900.

THE monotony of an otherwise uneventful week was broken to-day by a piano recital by Ossip Gabrilowitsch in Witherspoon Hall. In every respect he fulfilled the promise made by his brilliant performance at the Symphony concert. His playing combines refinement, delicacy and a proper understanding of dynamics. His own gavotte, a graceful example of that antique dance, won warm recognition from the audience. Mr. Gabrilowitsch's second recital will take place on Tuesday afternoon at the Broad Street Theatre.

In vivid contrast to the quiet week come the announcements of the numerous orchestral concerts within the following fifteen days. On December 6 the Symphony Society, an amateur body under the leadership of Mr. Scheel, will give their first concert of the season. The program will comprise: Overture, "Rosamunde," Schubert; Symphony No. 5, D major, Haydn; Suite for strings, consisting of four transcriptions of Bohemian folksongs, by Moritz Kassmayer; waltz, "Sounds from the Vienna Woods," Strauss, the zither solo in this being played by Henry Meyers; and Rubinstein's "Cosaque et Petite Rusienne." The soloist of the evening will be Miss Sarah Cavanaugh, a young soprano, whom I mentioned once or twice in last season's letters. On this occasion she will sing Proch's "Air and Variations" and Bacheter's "Chere Nuit." As Miss Cavanaugh's charming voice is already known to me, I am looking forward to hearing her with much pleasure and interest, wishing her, at the same time, all possible success.

On Wednesday evening Mrs. Ratcliffe Caperton, Lamperti's American representative, will give a pupils' concert at the Ogontz School, where she has had charge of the vocal department for several years. Mrs. Caperton's pupils are all trained so artistically that the evening promises to be a most enjoyable one.

Monday, December 10, is the date of the Sembrich song recital, given under the auspices of the subscription musicales.

On the evening of this date the second concert of the Boston Symphony Orchestra will be given, followed by one of the second series on Wednesday, the 12th. On December 13 Mr. Nason will be heard in recital. The Philadelphia pianist, who has just returned from several years' study in Paris, will be assisted by Mlle. Inez Jolivet, a young violinist who makes her first American appearance on this occasion, and Master Earl Gulick, the boy soprano.

Friday night, December 14, the second concert of the Philadelphia Orchestra will be given, and the week will be brought to a close by the Mendelssohn Club concert on Saturday, December 15, two numbers of the evening's program being of special interest to Philadelphia. I refer to the part songs "Come Away, Death," and "Winter," written to Shakespearian words by Nicolas Douty. Mr. Douty, already known to the public by his artistic singing, is now claiming recognition as a ballad writer. Two songs that have just appeared this week, "Sweet and Low" and "The Nightingale Has a Lyre of Gold," are both written in that delicate vein in which Mr. Douty excels.

Mrs. Kunkel-Zimmerman's bookings for the season's concerts speak well for the popularity of that charming singer. On December 4, 13 and 27 she has Philadelphia engagements, the last being at the Drexel Institute; on December 7 she sings in Newark, N. J.; December 17, in "The Messiah," Brooklyn Oratorio Society; December 19, the same oratorio in Boston with the Handel and Haydn Society; February 26, "Hora Novissima," in Washington, D. C., and March 27, St. Matthew's "Passion," Brooklyn Oratorio Society, which engagement was booked last July.

DOMINGA LYNCH SOUDER.

## Caroline Gardner Clarke.

## A Browning Program.

ON Friday morning, November 29, an unique entertainment was given before the Chromatic Club, of Boston, by Mme. Caroline Gardner Clarke, in the presentation of three groups of Browning's songs set to music by Mrs. Clara Kathleen Rogers.

To a lover of Browning it would seem almost impossible that anything could enhance the value of these poems, but the rendering of them musically is a revelation of their inner meaning, even to one who has long known and loved them. Mrs. Alice Kent Robertson is so powerful and sympathetic a reader that her interpretation of the Browning lyrics well prepared the audience for the enjoyment that was to follow. Madame Clarke's satisfying voice showed itself fully equal to the demands upon it, intellectually as well as emotionally, and caused the audience to actually pass through the phases of feeling which the poems were intended to portray. The accompanist, Mrs. Charles White, had no easy task, but it was performed most intelligently.

It is needless to say that in rendering the music before the Chromatic Club Madame Clark had a thoroughly responsive audience.

The songs sung were:

Good to Forgive.  
Ah, Love, but a Day.  
Apparitions.  
The Year's at the Spring.  
My Star.  
Appearances.  
Summum Bonum.  
A Woman's Last Word.  
One Way of Love.  
Love.

It certainly would be a valuable assistance in their work if every Browning club could hear such an interpretation of the poems as was heard in Boston last week.

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## Earl Gulick in Canada.



EARL GULICK, the boy soprano, has captured the hearts of the Canadians, as he has the music lovers of his own country. His admirers in this vicinity will read the following with renewed interest:

From the *Montreal Daily Witness*, Friday, November 2, 1900—"American Nightingale, Earl Gulick, the famous singer praised by Lord and Lady Minto. The *Art Journal*, of New York, describes the voice of Earl Gulick, who sang last night at the opening of the Royal Victoria College, as that of a seraph soaring lark-like from earth to heaven, setting every fibre of your soul in motion. This boy, whose singing has received the personal endorsement of President McKinley and most of the great artists of the world, is stopping with his mother and sister at the Windsor Hotel. He is not quite twelve years old, a strong athlete and quite unspoiled. Mrs. Gulick and her famous son were among the invited guests at the brilliant function last evening in connection with the opening of the Royal Victoria College, and the boy sang not as a professional, but as a guest of Lord Strathcona. He charmed their excellencies, and especially Lady Minto, who ceased to receive while the boy was singing, and who evinced great regard for his career. Lord Strathcona and Mount Royal has also been much interested in the wonderful singing of the boy. Earl is a fine, manly boy, who, while he has had unstinted praise from press and people of greatest fame in art and station, remains the most unspoiled and manly of boys."

## At Rideau Hall.

"At Ottawa on Monday, November 26, Lord and Lady Minto issued about 100 cards among the officials and notables of Canada to meet and hear their guest of honor, Earl Gulick, who, with his mother, was presented at Lady Minto's side to each personally, after which Earl sang several numbers. In the evening a concert was given at Orme Hall, in the form of a Gulick recital, under the distinguished patronage and immediate presence of the Countess of Aberdeen.

"Lady Minto and Mrs. Theodore Roosevelt have within a week paid Earl a tribute almost verbatim in meaning, that of not having heard 'Home, Sweet Home,' sung to them as Earl Gulick sang it since hearing Patti."

"Earl Gulick, a typical boy, with a magnificent voice, clear and powerful, was brought, through the instrumentality of Lady Minto, by H. Collier Grounds, organist of St. Joseph's Church, to Ottawa. Lady Minto had heard the boy sing in Montreal at the private reception of Lord Strathcona and Mount Royal and at the unveiling of the Queen's statue by Lady Minto. The concert last evening was under the distinguished patronage and immediate presence of Countess Minto, who, in the afternoon, invited a number of friends to meet Master Gulick and his mother at Rideau Hall, where the 'American Nightingale' was the guest of honor. From here Master Gulick goes to Washington to appear as only vocalist at the Philharmonic concert with Mr. and Mrs. Ernest Lent—E. C. Droop, accompanist. Earl Gulick's voice is a powerful soprano, clear and sweet, and his singing was thoroughly enjoyable. He certainly had a most enthusiastic audience, every number

winning several recalls."—The Citizen, Ottawa, Canada, November 27, 1900.

The following also appeared in the same paper of the above date:

"Among those invited to Lady Minto's private reception to Earl and Mrs. John Gilbert Gulick were Lady Laurier, Lady Cartwright, Mrs. H. Mishop and Mrs. Hamilton, Mrs. O'Grady-Haly, Mrs. C. A. E. Harris, Mrs. King, Mrs. Anderson, Mrs. Cathcart, Mrs. Avery, Madame Taschereau, Mrs. Allen Gilmour, Mrs. Crombie Powell, Mrs. Berkeley Powell, Miss Gordon, Madame Lavergne and Lady Hitchie."

## Wienzkowska and Leschetizky.

OTTO VOSS, the pianist of whom Mr. Floersheim speaks so highly in his last correspondence from Berlin, Germany, and who is meeting with such success at his recitals, was formerly a pupil of Madame de Wienzkowska, with whom he took a thorough preparatory course previous to entering Professor Leschetizky's class in Vienna.

Professor Leschetizky's letter of indorsement to Madame Wienzkowska on the opening of her Leschetizky School of Piano Playing, in New York, has aroused so much attention that we feel it would interest our readers if we published it once more:

DEAR MADAM MELANIE—It would greatly please me if my name, which you wish to bestow on your school of piano playing, would bring you good fortune. It is certain that during the years of our united studying and our united teaching, you have acquired such experience as enables you not only to be a successful concert player and to instruct, according to my method, but also with ability to conduct a school of music.

With talent such as you possess artistic development is ever progressing. Therefore, I feel assured that your practical and theoretical knowledge is continually on the increase.

For your courageous enterprise accept my best wishes. They will always follow you.

I am perfectly aware that many and various persons, whose knowledge is little or nothing, misuse my name—but you, I know and expect, will do it honor.

With heartiest greeting from myself and wife, I am, as ever,  
Yours sincerely devoted,  
THEODOR LESCHETIZKY.

## Sousa as a Hunter.

It may not be generally known, yet it is true, that John Philip Sousa handles a gun with the same dexterity and effectiveness with which he wields a baton. He is regarded as a crack wing shot, and is exceedingly fond of the sport. Yesterday Mr. Sousa left New York for Henderson, N. C., where he will pass a fortnight shooting quail. In this region these succulent and fleet winged birds abound, and just now they are fat and plump. It is safe to prophesy that the genial band leader will decimate every covey which rises before him. Mr. Sousa will return to New York just before the Christmas holidays. Early in January he and his band will start on a long tour.

## Burmeister Engaged by the Arion.

THE Arion Singing Society has engaged Richard Burmeister as soloist for its next concert with orchestra, December 16. Mr. Burmeister is going to play his arrangement of the "Concerto Pathétique" by Liszt.

## National Conservatory of Music.

## Students' Concert.

THE National Conservatory of Music having entered upon the most successful season in its history, gave the second in the series of students' concerts on Tuesday evening, November 27. Relatives and friends of young musicians, and a number of invited guests crowded the concert rooms and halls of the conservatory at 128 East Seventeenth street. Mrs. Thurber, the president, and leading members of the faculty were present, and took an unusual interest in the performances of the evening.

Augustus Vianesi, the head of the vocal department, appeared first with one of his pupils, Thomas J. Eagan, a young tenor, with a voice and presence that promise richly for the future. Mr. Eagan sang "Salve Dimora" from "Faust," Vianesi playing the piano accompaniment. A pupil of Miss Annie Wilson, one of the successful teachers in the vocal department, sang sympathetically and with the true devotional feeling Gounod's "Ave Maria." A violin obligato to this was played by Miss Josephine Emerson.

Leo Schulz, at the head of the 'cello department in the Conservatory, introduced one of his promising pupils. Mark Skalmer, a young man with an ideal face and head for a musician. Above all else, Skalmer possesses that requisite for a 'cello player—a large and luscious tone. The young man played the first movement of Davidoff's 'cello Concerto in A minor, and in the slow passages revealed those qualities which move an audience. The surprise of the performance, however, was the piano accompaniment, played by Mr. Schulz, whose fame as a 'cellist led many to suppose that his accomplishments did not extend to skillful piano accompanying.

Miss Emerson, who played the violin obligato for Miss Wainwright, also gave a violin solo, the Adagio from the beautiful G minor Concerto by Bruch. Her playing revealed the best schooling and a natural grace, warmth and charm which no human agency can supply to a musician. Miss Grace Halleck, who accompanied for Miss Emerson on the piano, produced just the orchestral effects to enhance the loveliness of the composition.

Three piano solos were played at the concert, and each one of the young performers is a pupil of Miss Adele Margulies, who is herself worthy to be ranked with the eminent women pianists of the day. It is seldom that an artist produces great results as a teacher, but of the few who have succeeded in imparting to young pupils some of their own skill, Miss Margulies' name must be written near the top.

The first of Miss Margulies' pupils to play before the audience was Miss Catherine Bateman. Her number, a Nocturne by Brahms; and in her performance showed a musical conception that equaled her technical facility. Equally well schooled did the audience find Miss May Rapaport, who played most brilliantly for a young girl the Liszt "Rigoletto" Fantaisie. Miss Margulies introduced her "star" pupil last, Master Jacob Greenberg, a lad of ten, with "picture" face and hands of the born virtuoso. Little Greenberg played the Rubinstein Romance in E flat with marvelous expression and with the smooth technic of a finished adult performer. He followed the Rubinstein

## CLARA BUTT

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number with the Chopin Waltz in D flat, and in this, too, the boy's gifts touched the thoughtful listener profoundly and moved the entire audience to applaud rapturously.

The dates of the remaining students' at the National Conservatory of Music are as follows: December 18, January 29, February 19, March 19 and April 16.

The National Conservatory Orchestra will give a concert at the Newark (N. J.) Auditorium Monday evening, December 17.

### W. E. Mulligan Busy.

**M**R. MULLIGAN has been engaged to give a piano recital at Miss Spence's School for Young Ladies, December 11, when, among other important works, he will play the Beethoven Sonata, opus 26, concluding with the third movement, "The Funeral March," which Mulligan plays superbly. Also, "Consolation," Liszt; Automne, Chaminade; Valse in D flat, and Prelude in C sharp minor, by Widor, the well-known organ composer.

Following is the program for the fourth and last organ recital for the present, Mr. Mulligan expecting to give another series later on. It occurs this Friday, December 7, 4:30 P. M., at the Marble Collegiate Church, Fifth Avenue and Forty-eighth street:

Sonata, op. 80, No. 5.....	Guilmant
Andantino.....	César Franck
Allegretto in B minor.....	Guilmant
Berceuse.....	Spinnery
Recitative and Aria, O, 'Tis a Glorious Sight (from Oberon).....	Weber
Dr. Ion Jackson.	
Overture, Sakuntala.....	Goldmark
How Many Hired Servants (from The Prodigal Son).....	Sir A. Sullivan
Marche Funèbre.....	Chopin
(In memoriam, Sir Arthur Sullivan.)	

### Saenger Pupil for the Opera Comique.

**F**RANK VER FREESE POLLOCK, a young American tenor, with a beautiful voice, has recently been engaged at the Opera Comique in Paris, and will make his debut in "Armide" with Mme. Calvé. Mr. Pollock was for two years a pupil of Oscar Saenger.

### Tenor Giles in New Hampshire Festival.

With Schumann-Heink, Maconda, Miles and others, Giles certainly carried off his share of the honors. Said two of the papers:

His voice is of most pleasing quality, and the aria just suited to it. It is hoped it will not be his last appearance here. The audience testified to its enjoyment by demanding an encore.—Manchester Union.

He made himself liked from the first. His success of Thursday was more than equalled Saturday. He sang in such a genuine, fervid way, and his voice is very sympathetic.—Daily Mirror.

Mr. Giles' singing of the aria indicated a good method, and gave promise of a successful and brilliant career just ahead.—Daily Mirror.

With Maconda, Miles, Sammis and others, Tenor Giles made a distinct hit at the Burlington Festival, as may be seen by the appended:

Mr. Giles evinced a high degree of ability and perfect knowledge of the work in hand. He was liberally applauded for his artistic efforts.—Burlington Daily News.

He acquitted himself with distinction. His strong, well-handled voice was so well suited to this aria that he was given a well-deserved encore.—Burlington Daily News.

Messrs. Gwilym Miles and Tenor Giles shared honors equally in public appreciation.—Burlington Free Press.

Giles was most warmly received, his numbers being among the best of the evening.—Special despatch to the Boston Herald.

Mr. Giles has some excellent engagements for the near future, and may be expected to give a good account of himself this season.

## Electa Gifford.

**T**HE many friends of this earnest and talented young artist will be glad to hear that she is to be heard in America this season, and that in opera. It is not with the Grau company that she goes, nor yet with the Savage combination, but with the French Opera Company, which is to commence its season at New Orleans this month.

The director of this enterprise is M. Berriel, born in San Francisco, but passing his life after childhood in Europe. He is himself an artist, having a fine baritone voice, but being also a competent man of affairs, will use his abilities in that direction with the success we hope to see. After two months of opera in New Orleans the troupe will travel in the States as far as encouragement carries them. Certainly all lovers of the extension of operatic music and the presentation of novel but competent artistic talent will do their best to further the effort. We bespeak the good will and attention of THE MUSICAL COURIER readers and critics and wish them godspeed.

The company will have from this side some 200 people—singers, ballet, orchestra players and director. Among the singers besides Mlle. Gifford will be the tenor Gerome of the Paris Opéra and Opéra Comique, whose last year was passed at the Monnaie, in Brussels; Mlle. Nina Pack, a star of the Paris Opéra Comique; Mlle. Talexis, a dramatic soprano; M. Brucksmann, known in New Orleans, and others.

Mlle. Gifford will make her début in "Lakmé." She is thoroughly prepared to do the rôle justice, and has, besides, lovely costumes made by Marie, of the Opéra Comique.

The progress of Mlle. Gifford since her arrival as a student in Paris has been successively recorded here. She has been trained by the very best masters in Paris, and has given special attention to the mise en scène, diction, mime and language, as well as to the subject of costume and opera story, points usually neglected by more superficial students. There is nothing superficial about Mlle. Gifford. She is all that is earnest and thoughtful, as well as intelligent. She goes directly to the States from the studios of M. Koenig for repertory, and of Mlle. Martini for mime and stage business. She has also had instruction from the eminent stage director Bertin.

Mlle. Gifford made last year at Amsterdam her début in Opelia and sung there eight roles, receiving the most favorable press comment. It must be said to the credit of the young débutante that she was required to re-learn all these roles in the Dutch language, which she did, passing through the ordeal with success.

Her voice is soprano legere colorateur. She has over twenty roles ready in French and Italian, and a distinct repertory of songs, including German.

Mlle. Gifford's intention is to remain in the States and give concerts in May, after the close of the opera season. Original and intelligent in all things, the singer has some new ideas in regard to concert work in the States, which would be well worth the attention of agents and impresarios. We bespeak for her their attention.

### Luisa Cappiani Lectures.

Mme. Luisa Cappiani, the well-known teacher of singing, has recently become interested in phrenology, attending, on the invitation of the president, the last meeting of the American Phrenological Institute, and has been persuaded to set forth her views on "Phrenology, Physiology and Psychology in Connection with Music" at the next meeting of the Institute, December 6.

There is seemingly no end to this versatile woman's many interests—she is sui generis among modern singing teachers.

## Obituary.

### J. Thomas Baldwin.

**J.** THOMAS BALDWIN died at his residence, 500 Columbus avenue, Boston, November 29, after five days' illness with blood poisoning.

Mr. Baldwin had an extended reputation as a band leader and musical director, and had been before the public in that capacity for more than forty-five years.

He was born in Lowell, August 29, 1832. When he was three years of age his parents removed to Concord, Mass., and later to Andover, where he remained until he was eighteen. Here he began his musical education, practicing upon several instruments.

In 1861 he joined his fortunes with Gilmore's Band, and was intimately associated with Mr. Gilmore until October, 1873, during this long period being business manager for Mr. Gilmore and his band, as well as the leader of the smaller bands sent out by the organization.

When the National Jubilee took place in 1869, he was unanimously elected by its board of government as superintendent of the orchestra.

In 1872, the World's Peace Jubilee was held in Boston, and Mr. Baldwin was elected to the same position. The whole responsibility of the success of the orchestra was dependent upon him, and he received from all the highest praise for his success in classifying and perfecting the largest and most complete orchestra that ever performed together.

He was a member of St. John's Lodge, A. F. and A. M., and of Boston Commandery, K. T. He is survived by a widow and three sons. The funeral services were held Sunday, and the interment took place at Mt. Hope.

### Wickes Concert at the Astoria.

**M**ME. LISA DELHAZE-WICKES, pianist, professor of the Royal Conservatory of Music, Liege, Belgium, and Alfred Donaldson Wickes, violinist, pupil of César Thomson, assisted by the Kaltenborn Quartet, will give a concert in the small ballroom of the Waldorf-Astoria, Thursday evening, December 20.

This will be the program:  
Trio, piano, violin and 'cello, G major.....Beethoven  
Piano solo, Ballad, G minor.....Chopin  
Madame Delhaze-Wickes.

Quintet.....Schumann

Kaltenborn Quartet and Madame Delhaze-Wickes, pianist.

Madame Wickes will give concerts at Miss Dane's school, Morristown, N. J., December 12; at Poughkeepsie, December 15, and at Vassar College, December 17.

### Brooklyn Apollo Club Concert.

**M**ME. JOSEPHINE JACOBY, Earl Gulick, and the Richard Arnold Sextet will assist the Brooklyn Apollo Club at its concert Tuesday evening, December 11.

### Jessie Shay.

**J**ESSIE SHAY, the pianist, will be the soloist at a concert to-night (Wednesday) at Johnstown, Pa.

### O. Heywood Winters.

The students' concert by the vocal pupils of O. Heywood Winters will take place on the evening of December 20 at his commodious studios, 98 Fifth avenue. F. W. Riesberg will play the accompaniments.

### Pascal to Give a Chopin Recital.

Julian Pascal will give a Chopin recital at Sherry's, Wednesday evening, December 12.

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NOVEMBER 30 was the seventieth anniversary  
of Rubinstein's birth.

THE success last week of Emil Paur in Boston  
was great—which proves that human nature  
always longs for what it has not.

ARE there not enough concerts by excellent or-  
chestras in New York this season, that we  
must be harassed by so-called educational and medi-  
cæval affairs?

CONTRALTO Goes Abroad!" was the startling  
intelligence in the *Sun* last week. But it was  
only a "sensational race mare," named Contralto,  
and whatever else they are contraltos are seldom  
sensational.

EMMA CALVE is about to try a cure through  
the sacred rites of the Buddha. The fat and  
fascinating Swami Vive Kanandi has the supersti-  
tious singer in his sacred charge. Calve at present  
is in Cairo.

VIENNA papers of the date of November 6 re-  
port that the dispute over the will of Brahms  
has at last been decided definitely, says Mr. Finck.  
Brahm's property, valued at 210,000 florins (about  
\$85,000), is to be divided between the Liszt Society  
in Mamburg (which helps indigent musicians) and  
two Vienna societies—the "Czerny" and the "Gesell-  
schaft der Musikfreunde."

A REFORM is necessary in the methods of musi-  
cal instruction in the public schools of this  
city. As now pursued the system results only in a  
loss of time and of money, for the pupils studying  
music learn nothing. It is a farce as music is now  
taught in our public schools, and it would certainly  
be preferable to abolish the whole scheme and save  
the waste and at least give to the taxpayers the  
benefit of the savings.

POOR San Francisco has been in the clutches of  
the Grau Opera Company, ticket scalpers and  
everything that makes life gruesome. *The Even-  
ing Sun* of this city quotes from the daily papers of  
the Pacific Coast city. On the "Tannhäuser" night,  
with Madame Gadske, the scalpers were offering  
seats as low as \$1 and no bidders.

A ticket scalper said he had never seen anything to  
equal this poor demand. He said that the scalpers' days  
were over; that when anybody wanted to see the per-  
formance he went to the box office and bought a seat,  
and did not care to transact business with anybody outside  
a regular attaché of the theatre.

The ticket trouble may explain what happened when  
Melba and Saleza were heard the second time in "Romeo  
et Juliette." It was a cool house, a frigid house; ice to  
its finger tips and silent tongues. There was not a  
"Bravo!" in the crowd, and the palm music had as much  
warmth and depth as the thin clank of an icicle chime.  
The atmosphere made itself physically felt. Women drew  
their wraps about them, and across the footlights, where  
applause is the breath of life, things lagged a little, too.  
Melba did not get a hand on her first appearance, and even  
the famous waltz song, beautifully given as it was, roused  
only a languid enthusiasm. It is noted incidentally that  
Saleza, "idol of the French," had a cold.

Only one other personal note has echoed across the  
continent. That is to the effect that David Bispham con-  
sented to display his matinée clothes in a charitable  
matinée at the Orpheum. The bill, in brief, read some-  
thing like this:

The McCoy Sisters.....	Acrobats
Mme. Rosa Olitzka.....	Of the Opera
Max Waldon.....	Impersonations
Harry Orndorff.....	Side Talks
Eddie Mack.....	Buck Dancing
Anna Boyd.....	Chanteuse
And David Bispham.	

The above indicates that there has been some "tall  
talking" done by the press regarding the San Fran-  
cisco season of the Grau Company.

THE death of Oscar Wilde was a distinct loss to  
literature. We hope that now Simon Sud-  
feld, better known by his new name of Max Nordau,  
will be satisfied. In "Degeneration" he predicted  
the madness of the unfortunate English poet.

SOMETHING should be done to improve the or-  
chestral condition in this city, the present  
status being insufferable to artists, to the public and  
to the intelligent orchestral musicians themselves.  
No solo artist can appear in New York and secure  
proper orchestral accompaniment, because there is  
no permanent orchestra, no opportunity for proper  
rehearsing, no homogenous mass of players as sub-  
stitutes for a possible permanent orchestra and no  
esprit de corps among the players. Every effort to  
establish a permanent orchestra has been wrecked on  
the shoals of the opera, which consumes all that  
available surplus that might be available for a per-  
manent orchestra fund. One wealthy man must,  
therefore, be found to do the great work.

## IS MUSIC —?

THE MUSICAL COURIER positively hesitates to pose  
again the old, old question: Is music —?  
The latest inquiry into the relations of music and  
morals was made by the well-known writer, George  
Cary Eggleston, in the New York *Home Journal*.  
The latter quite modern, smart and enlarged in its  
new dress. Mr. Eggleston plays on all sorts of  
wind instruments—the trombone excepted. He ad-  
mits that he has played cornet solos, and perhaps the  
latter started him on his present old, and we may  
add, absolutely futile inquiry. He writes:

Is music a good thing? Is it not, instead, a very bad  
thing on the whole, for men and morals? Is not its in-  
fluence a ministry to evil far more frequently than to  
good? Does it not effeminate the mind? It is not a  
soft, luxurious indulgence, at once as seductive and as  
enervating as the massage of a Turkish bath? Does it  
not undermine character and breed lassitude of mind?  
Does it not degrade the person indulging in its delights  
far more frequently than it elevates? Does it not, actively  
and passively, inspire more moods and deeds of evil than  
moods and deeds of righteousness? Do not human be-  
ings, on the whole, take more of harm than of help from  
indulgence in the subtle seductiveness of music?

Music is classed as one of the chief agencies and evi-  
dences of culture, and so it is. But culture of what? Not  
of the intellect, certainly, for music conveys nothing what-  
ever to the mind. It demonstrates no principle. It argues  
no question. It elucidates no doubt. It sets forth no fact.  
It reveals no truth. Its appeal is solely to the nerves  
of sensation, and through them to the emotions, good and  
bad alike. It is purely sensuous. Often it is sensual—  
sometimes grossly and destructively so. But even when  
there is no touch or trace of sensuality in it, its appeal is  
exclusively to the senses, to the animal, not the intel-  
lectual, side of those who rejoice in it.

It is simply an intoxicant—perhaps the most seductive  
one we have, and certainly the only one which is not  
generally frowned upon and condemned. It soothes the  
nerves delightfully. So does morphine. So do kodine and  
hasheesh. It exalts the spirit and stimulates mental  
activity for the time being. So does champagne. It gives  
desperate courage in danger, where before there was none.  
Music has no concern whatever for the company it keeps  
or the cause it serves. It lends itself as willingly to the  
purposes of the "dive" as to those of the cathedral. It is  
solely and entirely a minister to passion, and it concerns  
itself not at all to inquire whether the passion it inspires  
be good or bad, devout or devilish.

Music is just what one chooses to make it. It is  
gay, cowardly, sensual, noble, religious, lewd, com-  
monplace and intellectual—for it is a mirror where-  
in are reflected the most intimate moods of mankind.  
It means all or nothing to the person who listens to  
it. It is subjective and it is objective; it may be  
of the tavern or it may be of the mosque; and it  
is a path that leads to the stars or to the pit infernal.  
Mr. Eggleston, we fear, has been too exclusively oc-  
cupied with the seductive toned cornet. Music may  
intoxicate at times—but, then, so do religion and  
politics.



## CRIMINAL MODESTY.

THE *Evening Sun* of this city in a discussion on Gabrilowitsch made the following definite statement which, of necessity, must be of deep moment to the multifarious music interests of this and European countries:

The fact that the piano used at this recital was not the one most familiar in our concert halls was sufficiently evident when no glaring, golden name was thrust into view of helpless spectators. Some people know a good piano when they hear it; others achieve that knowledge by referring to a simple printed name in the program, as they could do yesterday. Most concertgoers, however, have the piano thrust upon them in the glaring, golden manner already specified, and forget how to protest. The absence of signboard yesterday is a matter for grateful record.

The people of this country are under the deepest obligations to the guild of piano manufacturers for bringing to public attention that consummate art known as piano virtuosity and through it a higher culture of the noblest forms of classical music. No matter if through the exploitation of the pianist the fame and the fortune of piano makers were advanced; no matter if personal interests were involved (nearly all great successes depend entirely and only on personal interests); no matter if great indirect and subsequently direct pecuniary gains resulted to piano manufacturers, the fact remains that their enterprise, their liberality, their willingness to assume great risks and their selfish desire for progress aided the people more than any other media in the proper appreciation of music in America and to a great extent the case is the same in Europe. Hundreds of orchestral concerts now on the record would never have been given but for the initiative and the aid of the American piano manufacturers.

Competition is the life of trade. It is the life of art, too, but when it is an art industry like the piano industry, competition in it certainly constitutes a tremendous stimulus. This competition has resulted in developing the piano art or art piano industry in the United States to such a degree that a large array of piano manufacturers have been engaged in producing competitive instruments for concert purposes; that is they made pianos with the aim and purpose to have them played in public, so that under artistic manipulation the instruments would be heard and their tone, their tone quality, their tone volume, their response to touch, their penetration, their resonance and their general effect could be compared with other pianos before the public.

How were these various instruments to be distinguished? By an announcement in the advertisement, by a statement on the program and by means of a signboard attached to the short arm of the grand piano that always faces the audience, which could then not escape the observation that the piano was made by the specific maker in each case. The latter is the most emphatic method, because it at once associates the artist with the instrument and the instrument with the music, of which it is the medium.

Any piano manufacturer who produces an art instrument, an instrument which has reached the altitude of public usefulness at classical concerts, or is played by an artist, should be proud of his attainment, and is in duty bound to make the announcement as public as possible, so that musical people can be assisted in differentiating the various qualities of tone devised in such variety as it is by our well-known piano manufacturers. That alone, although delicate, is a study of considerable interest. But not only is the question of tone quality and tone color a ready reason for making distinction as clear as possible, but the maker should do all he can to photograph upon the public mind—the musical public—that he is producing the character, the grade of pianos adapted for good music, and it is, furthermore, a laudable ambition to associate—as a piano manufacturer—one's name with those of the great

artists and composers. This kind of identification is a notable and distinguished distinction attained by a few piano manufacturers only, considering the large number. To obscure the name is criminal modesty, because it is misleading and is apt to credit competitors at the loss of an artistic reputation. No piano manufacturer can afford to suffer such an eclipse of his name, and it is a serious matter to permit a false impression to prevail as to the makers of the respective instruments as the case may be.

We opine that the above remarks from the *Evening Sun* are pointed against Steinway & Sons, but if so they are particularly inopportune, for Steinway & Sons are among the notable examples of patrons of the art of music through their pianos and their method of art identification. The Everett piano used by Gabrilowitsch actually was considered as a product of Steinway or of Knabe or Chickering by numbers of people who have attended the Gabrilowitsch events and who, not looking at the program, did not know the piano was an Everett because it had no sign upon it. The Everett piano, proving itself to be a high art piano product, an instrument remarkably adapted for concert work, should have had the name Everett emblazoned upon its side in justice to its makers and in justice to the whole American art piano industry as an evidence that there are opportunities open for young, ambitious and artistically inclined firms to follow successfully the path made by the old firms of Steinway, Chickering, Knabe and Weber, whose names will forever remain allied with the rapid and the proper development of classical music in America.

The house of Baldwin of Cincinnati which gained the universal distinction of conquering the Grand Prix at the Paris Exposition of 1900 should have had its name in gold boldly attached upon the grand piano recently played in this city and Boston at classical concerts. Not only because the piano was used at classical events, but because the musical world should learn of the progress and development of artistic musical instruments should the makers renounce all false modesty, and like Steinways, like Knabes, like Weber, like Chickering, tell the world the fact that they are advancing good music by the education that is involved in producing artistic pianos. The firm of Otto Wissner of New York has been for years engaged in supplying the city of Brooklyn and many Western and Canadian cities with orchestral concerts first given under the direction of the late Anton Seidl and later under Emil Paur's direction. The Wissner grand pianos were played at these and other concerts by piano virtuosi, and if the name of Wissner was not attached in large letters upon the instrument before the public the modesty that prevented it was actually criminal. The public should have known without a doubt that the Wissner house was the constructor of the instruments.

Artists of great renown have played the Mason & Hamlin grand piano, an instrument of superb calibre played by Harold Bauer last week at the Boston Symphony Orchestra concerts in that city with success not only unqualified but positively pronounced. An ultra-classical, austere concerto—the Brahms D minor—brought out through the fingers of Harold Bauer a delightful tone quality and enormous powers of resistance and piano effects that stamp the Mason & Hamlin as a high art product. Mason & Hamlin were criminally modest in not having their name-board on the front of the piano, for it was an honor no one has a right to refuse identification with.

When firms build such artistic products as all these American grand pianos the world of music and of art should be made acquainted with the names of the makers. A grand piano is a large and bulky body placed so that many or most persons in the halls where grands are used cannot distinguish the name on the side unless it is signed in large letters. If the instrument could be approached

like a picture or an engraving or a statue the audiences could be satisfied with the usual small signature. But the audiences quickly disperse after concerts and hence large, distinct letters should make the manufacturer's name prominent.

"Bad taste" some will say. So it is bad taste not to understand the difference between what we call bad and good music, and those who assist us in the culture of good music can have as bad taste when they go before audiences with their products and ask publicly for a decision on the merits of the instruments. On every occasion when a violin soloist of prominence plays the program should tell us whose instrument is used, whether it is a Stradivarius, an Amati, a Josef Guarnerius or one of the other well-known Italian makers or a Tyrolean or French or German or a modern violin. The tone differences should be studied. Are not the programs of concerts in Europe and America filled with advertisements? Is that bad taste? If so, why is the practice growing instead of subsiding? Musical artists, managers, &c., &c., are advertising in such programs and many others whose affairs are not identified with music, but this assistance gives the program publishers opportunities to print analytical articles on the works performed, which, in turn, signifies the engagement of a musical scholar to do the work.

The piano manufacturer who produces an artistic grand piano should say so boldly on the piano when it is used. He is not only entitled to this privilege, but he must insist upon it for identification. He does not manufacture grand pianos for charity or for philanthropic purposes; he makes them to sell them with a profit to continue his career as an honor to the commercial and artistic community in which he lives and works. He must not permit false theories to prevail regarding his pianos, and to prevent this he must in large letters announce the fact that he is the maker. People in the near seats of large halls must at once see what piano it is that is played, and if he neglects to do this some of his laudable efforts will be credited to competitors, which cannot be permitted. The Steinways must continue to keep their name on the front of their grands in large gold letters so that everyone who hears may see, and their example should be followed by every other manufacturer of grand pianos whose instruments go before the concert public. Bad taste is frequently an apology for hypocrisy, just as false modesty is frequently a crime. There is no reason for seeking fine distinctions when we are doing something that is of positive good to the world, and one of those things is the production of artistic grand pianos followed by the energy to have them publicly played by great artists.

## FOREIGN OPERA IN AMERICA.

A DISPATCH from San Francisco states that the Grau opera performances, including what will be done on the way East, will about even up the receipts and expenses. That, of course, is not profitable business. Mr. Grau is represented as saying that next time he goes his company will not be so large, but if he gives his performances on a smaller basis, and mutilates the opera still more than he has hitherto, there will be no business at all. The difficulty is that, as a principle, the carrying on of Italian opera under foreign auspices has always been a failure in the United States. It failed under Maretzek, who died a poor man, with twenty-one people in attendance at his funeral; it failed under De Vivo, who died a poor man, with fifteen people at his funeral; it failed under Mapleson, who is a poor man to-day; it failed under the Strakosches, and it failed most disastrously under the management of Abbey, Schöffel & Grau. There is only one chance for Italian opera to succeed in New York and that is as a fashionable fad. As a mu-

sical institution it has no standing, it isn't artistic, musicians refuse to support it, and it is only through fashion that such prices can be charged for admission and for the annual subscriptions as will enable the management to pay the suicidal and bankrupting prices which the foreign singers charge when they come to America. As Madame Ternina said recently in a German newspaper interview: "The prices which the singers get over in America are so excessive that Europe cannot retain them, and the effect of this is felt in the opera houses." This is the very statement made by this paper half a dozen years ago, and ever since we have been struggling to prove to the people that Italian opera, under foreign auspices, has no place here.

In conjunction with Mr. Savage, Mr. Grau entered into a scheme of giving opera in English, and it is called grand opera; but as the originator of the idea, this paper protests against the method of placing "The Mikado" and "Pinafore" in the list of grand operas. These operas may draw large crowds, but it isn't grand opera. Henry E. Dixie isn't a grand opera artist, nor is Digby Bell, although both of them are very good men in their respective spheres. Neither are "The Mikado" and "Pinafore" grand opera in English. The probability is that Mr. Grau foresaw that there was nothing in this, and he has therefore put no money into it.

Profits from giving grand opera in the city of New York, even as a fashionable fad, are not so excessive as to warrant any risks being taken. When the bad season comes it will end it here, and that bad season may come at any moment if Fashion turns its face in another direction. On all such bases opera, under foreign auspices, cannot be called a very safe investment for anyone. It is the greatest impediment to the advancement of all legitimate music in America.

The opera date at Salt Lake City, Utah, has been cancelled.

#### THE POSTHUMOUS VALUE OF MUSIC CRITICISM.

THE subject of music is usually approached by writers in such an apologetic manner, when its relative position among the fine arts is considered, that the average reader feels an appeal made to his sympathies rather than to his intellect, and he is inclined, in consequence, to view it in a pitying light. This is not fair to the subject, on one hand, and on the other it cheats him out of honest emotion. Music may be the youngest of the arts; it is nevertheless a very sturdy infant, bawling lustily for earnest recognition, and it is decidedly more in need of plodding workers than of patrons that condescend to give it financial help and a social boost because of its alleged helpless puerility. But this condition is not necessarily a misrepresentation on the part of those that advocate its cause and invoke aid in its behalf, since music is woefully dependent upon its interpreters for the impression made upon the public. It is within the power of performers to mangle a composition to such an extent that it tortures even the ears of music critics, and if the composition suffers in this manner at its first hearing the abused composer is made the legatee of the musical sins of both his composition and its interpreters, and is publicly damned in consequence of his inheritance, unless some intelligent, prying person, disemboweling any better qualities the work may possess, proves the composer blameless and the interpreters guilty. The latter event is extremely improbable, and the crime committed by the performers goes unchallenged. Detailed commentary on performances of this kind has little, if any, value beyond that of the moment, and the only possible influence it might exert would be to discourage slovenly interpretations, a result redounding to the ever-

lasting credit of musical criticism, but only of positive benefit in a negative way.

The chances of misinterpretation are a serious menace to the development of music, and have probably kept it behind its artistic relatives. It may be argued that literature is hampered in a similar manner because of the possibility to misconstrue the meanings of words, phrases, or even entire books, but the danger of sinning against a writer's intended meaning is comparatively slight, because usage and authorities have formulated such definite word values that language has become direct and incontrovertible; but the component parts of music are in themselves so vague that the exact intention of the composer can be only approximated, and this gives rise to almost as many different interpretations as there are interpreters—each succeeding one voicing a newly discovered meaning (which, in many instances, it is rational to assume, the composer did not even dream), and upsetting, or at least tempering, any preconceived ideas nursed by the listener.

This would suggest that it were possible for a meritorious composition to pass through the hands of a dozen idiots—admitting that there are so many idiots among musicians—and to receive just that number of foolish readings, and it is also probable that each one of these performances be attended by at least one person who takes himself seriously, and emboldened by this vanity expresses his opinion in unrelenting and unequivocal print. After all of which it is possible that this selfsame composition meets with an intelligent musician, who studies it until its logic unravels and its beauties become tangible; all of which he grasps and expresses in a performance of the work.

Now of what possible use are the one dozen criticisms that have gone before except to haunt their respective writers? And the fact that the composition has had one sane performance does not preclude the recurrence of subsequent perverted readings attended by an equal number of inane opinions publicly expressed. What can be the importance of such criticisms save to invite controversy? And the latter is an extravagant waste of time and temper, because no two persons ever agree in opinion on a piece of music unless they are too tired or too old to argue their differences.

If the attempts of a music critic to induce all humanity into thinking along his line of reasoning live and die with the journals that print it, the aftermath may be a restful one; but woe unto him whose diurnal musical impressions are collected by a ruthless progeny! Bound as books, these opinions circulate, entering otherwise peaceable families in which they now precipitate discussions and embroil friends in feuds.

Is it reasonable to presume that the soul of lovable Robert Schumann can ever find its merited repose now that the difference in opinion over Brahms has attained the dignity of a free pen fight? Although at that time Schumann may have been proud in his "discovery" of Brahms, he would doubtless quail under the responsibility of his act were he to be confronted with it to-day. In glancing over the situation he would see a background of wilted friendships against which flashes the ominous abuse of bellicose music critics. The moral responsibility of this state of affairs surely would make him wish he might have left Brahms undiscovered.

But his sin does not end with this offense. Is the vocabulary of any modern language adequate to express the disdain of the "Bayreuth fanatic" for having spoken of the master's "Tannhäuser" as a "genial work," when, only a few months previously, he had proclaimed "The Templar and the Jewess" (by Marschner) as "the most remarkable German opera since Weber"? Schumann may have been suffering from a passing attack of mental indigestion when he committed himself to such an extent,

and if these (and several other opinions of about the same calibre) were buried in the files of a newspaper no one would be unkind enough to exhume them and gloat over them; but collected in book form, with interesting reading, they startle us at first and amuse us afterward. Of course, we think less of Schumann as a music critic, not only because we disagree with him, but also because time has proven the error of his judgment in these instances.

When music criticism assumes a prophetic turn it becomes involved in a sheer gamble, with Future as an adversary. And the most practical way of eluding the uncertainty of a later day opinion would be to write music criticism on a huge slate erected conveniently near a reservoir, so that those betraying evidences may be daily flooded off into oblivion.

#### NO NOTICES.

SINCE the management of the Boston Symphony Orchestra does not find it necessary to advertise in the Boston daily papers some of the business heads of the same are considering the advisability of refusing advance or preliminary notices of the concerts of the orchestra. A daily newspaper is a business institution conducted chiefly for the purpose of giving profit to its owners, because that signifies a large circulation for its advertisers. No profit, no funds to extend circulation, no circulation, no advertising. No advertising, no paper.

The Boston Symphony Orchestra is also a business institution, all the profits going to Mr. Higginson, to whom the Boston people, who love good music, are under obligations as a business man, for if he were not a good business man all his desire for good music in Boston would have ended in failure. Only on business principles was it possible for Mr. Higginson to establish the orchestra so firmly as he has. Mr. Higginson wants and gets the money for every seat of the concerts in Boston, and he is aiming to acquire the same financial success in the New York, Philadelphia and Baltimore concerts, and every lover of real good music should aid him in attaining this laudable end.

There is no reason, no logical pretense, no sentimental figment that can be quoted, that can be urged or suggested, why the Boston daily papers should not continue in their rule of refusing to notice any business of any person or institution unless that person or institution advertises. Neither the New York, Chicago, Philadelphia, San Francisco, London, Paris or Berlin or Constantinopolitan papers give notices to business institutions unless they advertise. Boston papers will continue in the same direction except for certain limited social or indirect benefits; but benefits must in some shape or manner accrue to the men who conduct the papers, for otherwise they would admit the suicidal principle that what is worth anything can be had for nothing, a principle they will not admit as little as Mr. Higginson admits it or as James Gordon Bennett admits or as Columbia College admits or the synod of the Scotch Presbyterian Church admits it. It cannot be admitted, for it does not exist.

If there is no necessity for advertising the Boston Symphony concerts there is no necessity for advance notices. The concerts are sold out. The subscribers read the advance programs in the program books. Why then publish advance notices? For the benefit of the readers? Well, for the benefit of the readers the Boston daily papers engage critics whose criticisms are published in order to increase the circumference of the reading circle the equivalent for benefit of the readers. If advance notices are necessary Mr. Higginson will soon know it, but as long as he does not know it he does not need them, which means that it is a loss of space for the daily papers to print them.

In the other cities where it plays the Boston Sym-



phony Orchestra advertises and secures thereby the advance notices in the papers. All the papers cooperate to increase the interest in the Boston Symphony concerts, just as the Boston papers did in the past, and when the subscriptions and sales of the seats become so successful that no seats need be offered—as it now is in Boston—Mr. Higginson will no longer advertise and the New York papers will also refuse to publish the advance notices. Mr. Higginson is under no obligations to the Boston papers, for he paid them for the advertising. It is true that the criticisms on the Symphony concerts are not as long as they formerly were, but that is due to the size of the building lots on which the new Symphony Hall is erected.

### MARCHESI IN PRAGUE.

[CABLEGRAM.]

PRAGUE, Bohemia, December 2.

Musical Courier, New York:

BLANCHE MARCHESI made her debut yesterday at the opera here as Brünnhilde in "Walküre" and created a sensation. It was a remarkable performance. CZECH.

### Dr. and Mrs. Gerrit Smith in Recitals.

ENTHUSIASTIC indeed are the notices received by THE MUSICAL COURIER concerning the combined organ and vocal recital given at Binghamton, N. Y., on the new Methodist Episcopal church organ, and at the South Congregational Church, Brooklyn. A few of the extended laudatory notices are as follows:

Dr. Smith's management of the new and beautiful organ was effective. His style is brilliant, refined, and at times deeply poetic. The opening number, "Chœur Mystique," by Schumann, served as an excellent introduction, and in its strong and gradual climaxes and delicate episodes contrasted well with the charming, graceful little sketch which followed. The Bach Toccata was treated with the dignity and yet modern influence which Dr. Smith learned from his master, Haupt.

The "Fantaisie Eurydice" is almost program music, and is full of melody and suggestive scenes. This, together with the Bartlett Toccata, which followed, were both written for the player, and received excellent treatment in his hands.

Mrs. Smith's voice is a pure lyric soprano, which was shown to the fullest advantage in the Aria by Costa. This number demands a brilliant execution and sustained power, both of which the singer possesses. Her closing number, Harris' "I Heard the Voice," is more in the church style, and serves to display her devotional and sympathetic quality, which is not often found in connection with other attributes.—Brooklyn Eagle.

Binghamton music lovers had a treat last night in the recital of Dr. Gerrit Smith on the new organ in the Centenary Church. The program opened with a brilliant Scherzo by Lemaigre, followed by a dainty Capriccio in the same style, which was received with warm applause. A cantilene by Wheelton is an effective piece of contrasted writing, and is a novelty in its way.

Dr. Smith's next number, the Bach Toccata and Fugue in D minor, served to show his technical ability and strong interpretation of such difficult music. The following selection, "Eurydice," a fantasy, as also the Toccata by Bartlett, were both written for Dr. Smith, who has probably had more pieces dedicated to him than any other American organist.

The next organ piece, a Romanza from the D minor Symphony of Schumann, is a most interesting arrangement of an orchestral number, and was treated with great diversity of registration. The Allegretto by Guilmant is a bright and pleasing little gem, and received due attention in delicacy of playing.

The program closed with a brilliant march by Rubinstein from his opera of "Feramus." Of Dr. Smith's playing it may be said that he stands in the front ranks of organists in this country, and in his delicacy of poetic treatment or in his forcefulness of style he is unexcelled.

Mrs. Smith gave "Elsa's Dream," from "Lohengrin," with great purity of voice and with strong dramatic feeling. She has recently sung this with orchestra at the Kaltenborn concerts.

Mrs. Smith's rendering of the aria, "With Verdure Clad," from "The Creation," met with decided appreciation. Her phrasing and vocalization are nearly perfect, and her musical diction and intelligent interpretation are not often surpassed.—Binghamton (N. Y.) Republican.

### People's Symphony Concerts.

THE first of the People's Symphony Concerts, F. X. Arens conductor, will be given in Cooper Union Hall on December 14, with this program:

Suite in D major, No. 3.....	Bach
Arias from Judas Maccabeus and Semele.....	Händel
Alfred E. Holmes, Baritone.	
Three short pieces for Violoncello—	
Gavot .....	Rameau
Siciliano .....	Pergolesi
Sarabande and Tambourin.....	Leclair
Carl Griener.	
Symphony in D major.....	Haydn
(No. 2 of the "London" Symphonies.)	



### To a Monkey.

[Professor Klaatsch, of Heidelberg, holds that the theory of the descent of man from an ape is no longer tenable, but that the ape is a degenerate form of man.]

O monkey, saddened by the hymn  
From yonder organ scranell,  
Dressed in your very short and simple flannel,  
It pained me when I gazed before  
Upon your tail dependent  
To think I possibly was your  
Descendant.

But this no longer I bemoan,  
Klaatsch says it is a fiction,  
And proves, entirely to his own  
Conviction,  
That you are not the sire of men  
But rather to be rated  
Their son, perhaps the least  
Degenerated.

Yet, monkey, after all I fear  
That Klaatsch's sage objection  
Still leaves you as a very near  
Connection;  
It scarce improves the place of man;  
In fact, I'd almost rather  
Be called your son, O monkey, than  
Your father. —Punch.

SPEAKING of pianists—! But first another matter.

Some newspapers last week sported ironically with Wilhelm Gericke because he was "unfortunate" enough not to be acquainted with Arthur Sullivan's music. One editor commented upon the fact with great gravity. Not to know "Pinafore," "Patience," "Mikado" proved how narrowing are the specializing tendencies of the symphonic form. Poor Mr. Gericke! Another contemporary became purple with rage. "What! he acknowledges that he has never heard Sullivan's immortal melodies; there's your symphonist for you!"

Why, brethren of the uncritical quill, why all this disorder? Mr. Gericke may truly love Beethoven, Weber and Brahms, yet not know Sullivan. Sullivan was an excellent musician, who grafted his Mendelssohnian harmonies upon jolly English tunes, and having a genial sort of cleverness—aided by very clever librettos—gave us much diverting nonsense. But to take him seriously, to speak of him as a master of instrumentation, would be pushing post-mortem admiration too far. No doubt Mr. Gericke is considerably puzzled over this pother, because, when interviewed, he modestly admitted that he was unfamiliar with the Sullivan scores. But, then, Mr. Gericke is to be excused, for he comes from Vienna, from the city which produced the real genius of the operetta—Offenbach not excepted—Johann Strauss. It is, however, a very gratifying sign to read of the honors accorded the memory of the dead man by England; that country has never been very good to its composers.

One more question and I am done. Why is it that we can't enjoy a pianist for his or her particular or peculiar methods of expression independent of bygone or preconceived standards? Why can't we all be as catholic as Dr. William Mason, for example, who entertained at his home three artists and enjoyed them all within one week

—Gabrilowitsch, Dohnányi and Harold Bauer? Yet three more varying talents never came over the wet plains to the city of piano politics. Because Madame Carreño does not play the Barcarolle of Chopin in the same mood-key as Pachmann, is that any reason why the Carreñoites should raise their voices to heaven's gate, crying, "Hark, hark, the lark!" or that the Pachmannians—there's a phrase for you!—should whimper languidly and say, "Ah, but Carreño is no Chopinist!" When I hear all this petticoat *frou-frou*, this fallboard gossip, this shoulder shrugging over a cadence, a fingering, a method, a reading, even an interpretation, I feel like laughing—but sadly. No two pianists—no two individual pianists—play alike. Music is big enough to float a billion ivory pushers. So why these scranell pipes of woe? Why the look askance if the name of a certain piano is mentioned? A plague o' both your houses would be uttered again by Shakespeare if he had lived to witness the fratricidal war of piano players. But he might have changed the line to read "all."

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Here we have within our city gates Bauer, Carreño, Gabrilowitsch and Dohnányi. Three of these four have played here with success, the fourth in Boston. They are all four seas asunder in their tastes, education, appearance—one of them wears skirts—and nationalities. Yet we expect them to sit down and play after some rule of thumb theory or standard. Nonsense! Harold Bauer has devoted much of his time to Schumann and Brahms, though he plays all the masters. He will possibly give—I can't prophesy, for I have not heard him since 1896—the Schumann Fantaisie in C much more satisfactory than either Carreño or Gabrilowitsch, yet I enjoyed certain points, episodes, in the playing of this very piece from the other two. We expect too much in New York. I admit that we have been spoiled, and the spoiling began with Rubinstein in 1873 and Joseffy in 1879. But that is no reason why our pampered tastes should obstinately exclude new men and women, new readings, novel viewpoints. Let us enjoy what comes our way. Do not condemn Gabrilowitsch because his hair is black, nor Teresa Carreño for playing Beethoven like a house on fire. After all, someone said that variety was the lie of spice; let us enjoy the spicy deception and all the tribe of pianists. *Selah!*

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Madame Carreño gave her first recital Tuesday afternoon of last week in Mendelssohn Hall. Her program was no light-waisted or lily-complexioned affair. Hammer-and-tongs from start to finish, with *tempi* that must have scandalized the gods of music in Dante's Vergilian shades as they sipped their asphodel cocktails and talked technic. But withal it was not only refreshing, it was great piano playing. Carnegie could have better held it than the puny *akoustik* of Mendelssohn Hall. Carreño opened with the seldom heard Fantaisie in C minor, which she delivered with twentieth century dynamics. Then followed Beethoven's E flat Sonata from the op. 31 set. It was taken at a mad speed. Here the pianist has the precedent of Eugen d'Albert, who, whether for good or evil, plays this particular sonata at a rapid gait. We will admit that the Beethovenian pulse would have beat faster in 1900 than a century earlier, but where, then, will contrast show its welcome face, if the *spiccato-like allegretto* be a *quasi-presto*? Naturally the final *allegro* must be *prestissimo* to bite one's nerves. Yet we listened to this sonata as if assisting at its birth. Why? The force of an imperious, magnetic temperament, I suppose.

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The Chopin numbers were the second B major Nocturne, the Barcarolle, the A flat Etude and the B flat minor Scherzo. Here was the big note if you please; Chopin, the Attila of the keyboard. The

Nocturne was played with intensity and a fine mid-day atmosphere. Yet I hung on every trill. The Barcarolle was overmasteringly brilliant; it was noble in its eloquence, and blazing with sunlight. Such was Carreño's interpretation, and who may gainsay her? Personally—here again is the unfortunate personal equation; the eternal shadow that dogs the footsteps of the critic—I prefer more moonlight, more mist in my Chopin. I recommend "Il Frioco" to anyone attempting this Barcarolle. D'Annunzio understands Venice at all hours, best of all Venice draped by night.

The A flat Study was beautifully played; even tenderly. As for the Scherzo there is only one word to use—tremendous! She crashed out the first two movements of the Schumann Fantaisie—the march in particular being overwhelmingly, orchestrally played. There was much to admire in the Schubert-Liszt group; but first of all—Carreño. She is the most subjective of artists, despite her masculinity of methods, her magnificent exuberance. And here is to be noted a paradox. Carreño, Queen of the Tropics—in piano music—is never tropically languorous, never overcome by the sentimental miasmas of the equatorial regions. If I did not know that she was Venezuelan, I should call her music-making Scandinavian. There is more frost and glitter of the North in it than of the South with its few-starred skies and its languishing heats. Carreño is a curious compound. Taught by Gottschalk, Rubinstein, Liszt, d'Albert, her own impetuous personality is never for a moment obscured by these artistic palimpsests. She is unique; and may her shadow grow less. It is very massive and maternal just now.

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And Gabrilowitsch! Here is a name whose letters form a chord which instantly transposes your ideas to another key. The North comes into view, but another North. Gabrilowitsch is a Russian you might meet in Turgenyev, but never in Gogol. He is the modern, complicated, subtle cosmopolitan Russian, the one who speaks every language, is acquainted with every idea; yet back of his Teutonic training, back of his Gallic culture, are the deep and inaccessible *fonds* of the Slav. They say scratch a Russian and you come upon a Tartar. Scratch Gabrilowitsch—I ask his pardon for this Duke of Argyll simile—and you reach the cuticle of a cultivated gentleman. He is no rude, boisterous Calmuck, like those to be found in Gogol's "Taras Boulba," or in the last movement of the E minor Symphony of Tchaikowsky. Well-bred, reticent despite his youth, reticent emotionally, he prefers to build up his musical picture by a delicately graded series of stippled strokes, rather than by the broad brush of the impressionist. In an epoch when the runaway *tempo* alone thrills, this young artist takes his time, gives every note its due value, polishes every phrase, balances every paragraph, until he puts before you a perfect page—perfect in style and symmetry, if lacking in robust passion. It is one of the most deliberately controlled techniques I have ever noted; of course, spontaneity must be missing in the elaboration of such art-for-art. But, then, we have had Hambourg to compensate us for the lack of recklessness and devilry, and Pachmann for the absence of morbidity.

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Gabrilowitsch will grow, is growing. To an interviewer in the December *Criterion* he acknowledged and appreciated the deadly frankness of his American critics—not necessarily the professional ones—and I hold this a good sign. Here is a young fellow after our own hearts; he will sift the criticisms of his playing and carefully garner what is good. There is a great future for one who thus disciplines himself.

The program of his second recital last Friday afternoon at Mendelssohn Hall—I wish they would call it Liszt or Chopin Hall; there are so many

piano recitals there—was made up of Mendelssohn's Prelude and Fugue in E minor, Schumann's Fantaisie, three Chopin excerpts and some minor pieces by Leschetizky and Tchaikowsky, ending with the Schubert-Tausig "Marche Militaire." The entire scheme was played with a total absence of strenuous exertion. Not even Dohnányi, iceberg as he is in his demeanor, can equal the suave Gabrilowitsch, who, in a very turmoil of heart-breaking, wrist-cracking difficulties never deranges a hair; all the while a lovely, sonorous flood of tone is welling up under his fingers. It recalled to me the stories of Thalberg practicing repose by smoking a huge Turkish *chibook*, its bowl resting on the floor, as its owner executed with imperturbability the most intricate passage work. Considering his beauty of tone, the absolute *finesse* of his mechanism, it is no extravagance to call Ossip Gabrilowitsch the Thalberg of the twentieth century—but a Thalberg who has read Turgenyev.

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The Mendelssohn prelude and fugue hitched just short of perfection. Mellifluousness there was, and the chorale ended on a Slavic note of hopeful, religious melancholy. A few tonal displacements and we would have been transported to some basilica in Malo-Russia with its *eikons* and its praying throngs. The fugue was clarity itself. In the Schumann the pianist seemed too remote in sentiment to touch its rich, passionate core. There were exquisite episodes in the first movement, while the march was intellectual in its fineness, but hardly massive enough. Some slips occurred at the close, where Schumann's vaunting technical ambition overleaped itself—this coda is all but impossible.

The Chopin group was fascinating—fascinating because of its unlikeness to any other reading of this master's music. It was all exotic, yet not quite Polish. The Polish *sal* is not in Gabrilowitsch's nature; he never over-does the *rubato*. The Prelude was beautiful in sentiment and color, while the Scherzo was a miracle of clear phrasing and smooth dexterity. The trio was poetically read, and the coda had both speed and fire. It was a pity that the burst of interlocked octaves should have ended tamely, shorn of a top B. However, I prefer the plain chromatic scale as Frédéric himself wrote it. The Leschetizkyans do not. The little pieces by Leschetizky and Tchaikowsky—these Russian Y's sometimes make strange bed-fellows—were charmingly dropped from the fingers of Gabrilowitsch. For encores he gave the F sharp Nocturne and A flat Valse of Chopin and an unfamiliar melody in F minor. His conception of the Marche of Schubert was aristocratic in the extreme. The audience was large and very enthusiastic. This virtuoso plays the E minor Concerto of Chopin with the Boston Symphony Orchestra at its next concert here.

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Now for another type of a pianist—Dohnányi. His third recital takes place next Saturday afternoon, with the following program announced:

Fantaisie Chromatique, D minor.....	Bach
Sonata G major, op. 31, No. 1.....	Beethoven
Variations and Fugue on a theme by Händel, op. 24.....	Brahms
Scherzo, C sharp minor.....	Dohnányi
Intermezzo, F minor.....	Dohnányi
Capriccio, C minor.....	Dohnányi

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I could end up this talk about pianists and piano playing by pessimistically exclaiming: "Ah, but none of these is worth a Rubinstein dropped note"—that much quoted dropped note of the piano Tsar—but I refrain. Rubinstein is dead, and until we die and go to keep him company—if we are lucky enough—silence should prevail.

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Andrew Lang tells how the young poet may cast a presentation copy so as to get an acknowledg-

ment from the most obdurate old stager in poetry. And, in fact, when the mere good word of a famous author goes far toward making a newcomer in letters, a sure way to catch the old one is a desideratum. Tennyson was most chary to the débutante's lure, and yet he, too, was hooked occasionally:

"By 1845, when he was thirty-six, Tennyson had become the recipient of the other poets' poems. 'Rascals send me theirs per post from America, \* \* books of which I can't get through one page, for of all books the most insipid reading is second-rate verse.' Coleridge and Wordsworth could not read Tennyson; they were too old, he was too young. Very soon he was to feel like them; almost every book of verse flew straight at him, like a moth into a candle, though I suppose that such books as Matthew Arnold's did not automatically assail him. Mr. Browning's arrived quite late, from Mrs. Browning. Nothing is so likely to 'put down' a recognized poet as to flop a book heavily down in front of him. You might as well throw a fly with a heavy splash at a wary old trout. Tennyson's friends cast his verses as lightly as possible over Coleridge and Wordsworth, but these old fish hardly looked up at the lure. This is a lesson for young authors. I fear that tickling, not fair fishing—tickling by judicious flattery—is the way to catch the big fish. Praise them; do not try to get them to praise you. That may come later, but the recognized bard swims away whenever so pretty a little book of rhyme is presented to him. He has seen so many. A trout in the Test has been known to rush off with every sign of terror when a real 'olive dun' floated near him. Even real poetry—Tennyson's—alarmed Coleridge and Wordsworth. Of course, there are exceptions. Southey and Scott used to look at presentation copies, and praise the donors. Mr. Browning, I have been told, was equally good-natured. Perhaps our modern poets rise freely at presentation copies from beginners. On the whole, however, the plan of tickling seems decidedly the likeliest way of catching your poet. 'What I particularly liked about him is that he did not press on me any verses of his own,' so Tennyson wrote about Mr. Swinburne in 1858. Mr. Swinburne must have been quite a boy in 1858, but he was wiser than many much older poets."

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They had a "select picnic" down at Vanceburg, Ky., the other day, says a Western exchange. Miss Birdie Smith was the belle of the occasion, and her attractions were so irresistible that when John McPiney finished dancing a set with her he kissed her. Mrs. McPiney objected to this, and, jumping on the platform, leveled a revolver at Birdie's head. Birdie, who seems to have been prepared for emergencies, drew a dirk knife and made a slash at Mrs. McPiney, but only succeeded in cutting the hand of Miss Martha Price, who interfered. Then Harry Cole jumped in without being invited, and Birdie sprang at him and plunged her blade into his breast. The fight then became general, and men fell bleeding with broken heads and knife wounds, while women fainted and children screamed. The account of the festivity is incomplete in that it does not state whether Birdie Smith or Mrs. McPiney came out victorious; but there is every reason to believe that the next social gathering at Vanceburg will be more select than ever, because, though one or the other of the ladies named may be present, both will not. As for McPiney himself, the cause of the ruction—as for McPiney, it is no matter about him, anyway.

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Once, after exposing the ridiculous blunders of the editor of certain old plays, James Russell Lowell concluded with the remark, "In point of fact, we must apply to this gentleman the name of the first King of Sparta." No one remembered, of



course, what this was, but when they looked it up they found it was Eudamidas.

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According to Frenchmen best qualified to judge, novel writing in France is now on its last legs. Novelists no longer make fortunes in Paris; in fact, they can scarcely find any market for their wares, and they have ceased to conceal the fact even from the public which ought to buy their books, but does not. In the opinion of some the fault lies with the newspapers, which every day treat their readers to political inventions and dramas of real life from law courts with which romancers cannot hope to vie. The consequence is that the best writers are more and more devoting themselves to journalism and abandoning the making of books. The same idea is expressed in another way by a reader for one of the great Parisian publishing firms, who, after saying that there are too many novels and too many novelists, declares that politics are absorbing what used to be the reading public. The excitement of anti-Dreyfusism and Anglophobia has made the simulated drama of the novel seem a tame and uninteresting thing. But we think that the explanation is simpler than that. People do not read fiction in France because there are no good novels. The race of giants is dying out, and the little men who would succeed have not a touch of genius to relieve the sordid pessimism of their works. The French novel of to-day is indeed a doleful production, and it is much to the credit of the people that they will not read it. However, France is the land of romance, and a change must come sooner or later, says a contemporary. So far there are no signs of the new Victor Hugo, but at any rate it is an indication of better things that the French novel of the day is unread.

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In days gone by, in a country town, there lived and wrought a stonemason who, besides being reckoned skilful in designing tombstones, was also credited with a critical taste in the epitaphs inscribed thereon.

Being requested by the disconsolate, weeping relict of one of his fellow townsmen to place on the slab of her dear departed the words, "My sorrow is greater than I can bear," he took care to space them out so that an addendum was possible, and was by no means surprised at her visiting him a few months after to ask him, as she was about to remarry, to efface the inscription and substitute a more fitting one.

"No need for that, marm," was his reply. "I always looks to the contingencies where there's wid-dies left. All that's wanted to the inscription on that tomb is jes' to add the word 'alone!'"

#### Charlton Returns.

LOUDON G. CHARLTON, the manager, returned from an extended trip through the East and Middle West on Sunday. He comes back with a large accumulation of contracts for engagements to be filled by Harold Bauer, Godowsky, Maconda, Fisk, Eddy, Mills, Schiller, Voigt, Preston, Overstreet and Hamlin. He completed arrangements for a number of important appearances for Bauer in Cincinnati, Norfolk, Pittsburg, St. Louis, &c. —Fisk in the Middle West and South, Godowsky in Williamsport, Pa., and Chicago, and several excellent bookings for the singers.

On November 15 a season of Italian opera was inaugurated at the Nouveau Théâtre, of Paris. The following operas are announced: "Fedora," "Andrea Chenier," "Pagliacci," "Bohème," "Jerusalem," "Forza del Destino," "Ballo in Maschera," "Poliuto," "Lucrezia Borgia," "I Puritani" and "Ruy Blas."

## Passing Mention, By Aodh.



AMILLE SAINT-SAENS is a great composer, an admired virtuoso who can perform the most difficult piano pieces, an astronomer whose observations on non-operative but real stars are favorably regarded by French scientists, and now reveals himself as a philosopher. He has lately published an article which, with due respect for the art that has made him famous, he entitles "A Piano Arrangement of the Orchestral Score of Philosophers." This potpourri is like a musical potpourri intended for the laity, and it is delightful to see how easy and comprehensible M. Saint-Saëns has rendered philosophy. After reading this effusion youths and maidens without much effort can delight the family circle and terrify invited guests through the long winter evenings. In the French composer's arrangement the darkest problems of philosophy are clear and simple. A few formulas tell the whole story. Materialism and spiritualism, like the Kilkenny cats, eat each other up. Büchner has shown that force and substance belong to each other; another sage has shown that substance alone is not sufficient to form everything, the active force which diffuses light and electricity through space cannot be material, and that all attempts to explain materially the laws of gravitation fail miserably. So much for materialism. When we come to spiritualism we read that the immortality of the soul has never been proved, can never be proved without granting immortality to cats and dogs, to mosquitoes and microbes. This, in spite of religious dogmas, about the "worm that dieth not," Saint-Saëns declares highly absurd. The materialists seek to explain the mechanism of thought by the aid of the atomic theory, but this explains nothing, and on the other hand the spiritualists can never succeed in defining the relations between body and soul. There may be a connection between them, but we do not know it. Thus you see both "isms" are dispatched by Saint-Saëns. The most difficult passages do not scare him; he attacks them all boldly without once comprehending them. To the lay reader he may not be perfectly clear, but one thing is certain—he knows what he means, even if others cannot guess it.

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If it does us good to see ourselves as others see us, the German criticism on Mr. Elgar's "Dream of Gerontius" will do good not only to the composer, but to all Englishmen who believe that the English can write music. The *Musikalisches Wochenblatt* in its report of the Birmingham Festival gives the first place to his work, "not on account of its dimensions, not because it is generally regarded as the most important work that any British composer has written, but because it is a very effective and interesting treatment of a theme which hitherto musicians have regarded as unsuited for a composition." The German reviewer continues by saying that the instrumentation of the work is throughout especially interesting by the fact that the composer in working it out has followed completely his own genius, and while he never had a single lesson in instrumentation, yet there is no bar in the whole work which reminds one of the work of a dilettante, while on the other hand there is naturally no trace of any calculated parade of technical perfection, and yet, all throughout, all the conquests of the modern art of

instrumentation are employed. If, for example, the composer divides the string instruments into fifteen or twenty parts, one never, for a single moment, has the feeling that he is striving for "effects," but that the intended effect fully justifies the extraordinary arrangement. The combination of the harmony is, if it is full of change, never without motive, the coloring is rich, but never tasteless and exaggerated, and the influence of Wagner never crushes the individuality of the composer, but only stimulates it. Elgar's music is throughout romantic, and yet earnest and dignified; it has a warmth and fire which one looks for in vain in French compositions, and especially in modern French oratorios which are very characteristically characterized as "Renan set to music." One criticism may perhaps be made on Mr. Elgar's characterization, that is that the music in the second part to characterize the Angel is too passionate, and that the duet between the soul of Gerontius and his celestial companion demanded more earnestness and betrayed too much human longing. On the other hand the orchestra paints the celestial environment in a highly poetic fashion, and, what is most meritorious, is that the celestial melodies are admirably unconventional, are marvelously original. So, too, the motive which represents the scorn of the Devil is thoroughly original and characteristic. It is not to be wondered at, therefore, that Mr. Elgar's work, in spite of its defective performance, made a deep impression by its beauty, its earnestness, its originality.

After stating that this last work shows great improvement over his earlier compositions, the German critic adds that to a certain degree it is calculated to raise the prestige of English music, and that it is pleasant to hear that already negotiations are in progress to have this important work produced in Germany. There it will doubtless find unanimous applause.

Such an opinion from such a source must be satisfactory to English pride, to Mr. Elgar and to his publishers, the Novello's, in spite of the little bit of malice implied in the remark that it is too strong and fine for the average British public.

◎ ▲ ◎

Poor Oscar, or rather Happy Oscar, happy in that he died mad! Few young men seemed to have a fairer career before them. He had a good social position, a good education, a brilliant and cynical wit, and then thus to die. Verily, as C. 3. 3 says:

He cannot win who plays with sin  
In the secret house of shame.

Had he a presentiment of his fate? To the volume of his poems is prefixed a stanza, headed "Hellas!" That concludes.

Surely there was a time I might have trod  
The sunlit heights, and from life's dissonance  
Struck one clear chord to reach the ears of God.  
Is that tone dead? Lo, with a like rod,  
I did but touch the honey of romance.  
And must I lose a soul's inheritance?

◎ ▲ ◎

After a concert tour in Spain Rubinstein was once asked: "Did you speak Spanish while you were in Spain?" "No, I do not speak Spanish." "Then you spoke French," the other one continued. "No, French is not generally spoken," was the answer. "Well, with what did you manage to get along?" "With the piano," was the reply of the virtuoso.

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SINGING—December 27 (Thursday), 10 to 12 M., 2 to 4 P. M., and 8 to 10 P. M.  
PIANO AND ORGAN—December 28 (Friday) 10 to 12 M., 2 to 4 P. M.

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## Stocker Recital-Lectures.

### Instructive Music Talks for Young People and Their Elders.

MRS. STELLA PRINCE STOCKER, the composer and musical director, returned to New York recently from a tour in the West. Her instructive and delightful recital lectures have been listened to by many clubs and exclusive societies in some of the principal cities, and from the enthusiasm manifested by the audiences and critics Mrs. Stocker has reason to feel justly proud of her success.

On her tours Mrs. Stocker is usually assisted by her small son, Master Arthur Stocker, whose naturally beautiful soprano voice has been most carefully cultivated by his gifted mother.

The singing of the lad is strangely charming. It is free from childish defects. The quality of the voice is rarely sympathetic and of remarkable compass. The even, velvety medium tones are blended into clear, resonant head notes that recall a distant aviary. The singing of the boy, too, is thoroughly musical and intelligent.

Mrs. Stocker's studio is located at 41 West Sixty-fourth street, and it is there where she will be happy to meet all interested in her artistic work. She makes a specialty of music education for children and coaching teachers in advanced methods. Her able articles have brought letters of inquiry from all sections of the country. Her system of rhythm development by the use of toy instruments is entirely original. It charms the children and produces surprising results. Such a teacher should be hailed as a benefactor, and doubtless she will be as her noble work becomes more generally known to the fathers and mothers of children.

Mrs. Stocker's touch on the piano is sympathetic and at all times she proves herself to be a musician of thorough schooling and wide experience. Reporters and critics have been most flattering in expressing their opinions about the Stocker recital-lectures. Subjoined are some recent press notices:

The Arché Club enjoyed one of the best programs of its season yesterday afternoon. It was a lecture-recital delivered by Mrs. Stella Prince Stocker and illustrated in song by her son, Arthur Stocker, the well-known boy soprano.—The Chronicle, Chicago, Ill.

What Mrs. Stocker has to say on American music is the result of personal observation, as she is acquainted with about all the best American composers and directors.—Times-Herald, Chicago.

A large and appreciative audience turned out at the High School assembly room last evening to hear Mrs. Stella Prince Stocker deliver one of her superb lecture-recitals.—The Journal, Muscatine, Ia.

In place of the customary narratives of birthplaces, early childhood, adolescence, education and catalogue of compositions, one learned things of real interest about American musicians.—News-Tribune, Duluth, Minn.

The talk was adapted to interest the children and was no less entertaining to the older members of the audience.—The Leader, Superior, Wis.

The entertainment was under the auspices of the Woman's Club and cannot but have been most gratifying to those who were the means of bringing here so delightful a lecturer \* \* \* and one so gifted in music.—The Journal, Jacksonville, Ill.

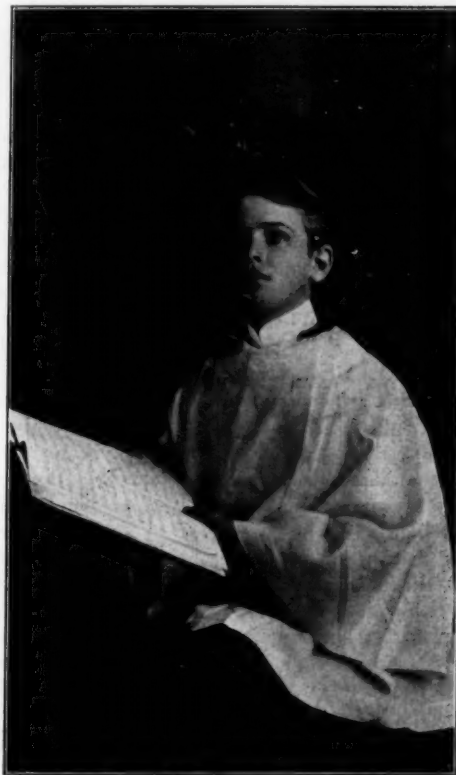
It was easy to be seen that the theory and practice of music were at her tongue's end and finger tips. \* \* \* There is nothing in music, from telling children pretty stories about the art, to leading an orchestra, that Mrs. Stocker cannot do and do well.—The Pantagraph, Bloomington, Ill.

Stocker recital before the Matinee Musicale—He has a clear, sweet soprano voice, and puts much feeling into his singing.—The Journal, La Fayette, Ind.

The vocal numbers of the program given in illustration were rendered by Master Arthur Stocker, whose charming singing added to the pleasure of the evening.—The Journal, Jacksonville, Ill.

The charm of her voice and manner I could never reproduce.—The Bulletin, Bloomington, Ill.

Mrs. Stocker is one of the favored few \* \* \* and from the beginning has been given every opportunity to make the most of her talent. There were years of study with the leading masters at home and abroad. \* \* \* Her illustrated lectures on music are



ARTHUR STOCKER.

received everywhere with enthusiasm and delight. \* \* \* There is no entertainer and educator of children whom we can more heartily recommend to our readers.—Wilber M. Derthick, in Music and Childhood, Chicago.

Mrs. Stella Prince Stocker is delightful in her talks on music and childhood; one cannot help an appreciation of the beautiful with her and her charming little singer, Master Arthur.—The News, Springfield, Ill.

Master Arthur has a sweet, well cultivated voice, and delighted the audience with his interpretations of the different styles of music embodied in his mother's talk.—Daily Bulletin, Bloomington, Ill.

Master Arthur has a voice which is wonderful for a child.—News-Tribune, Muscatine, Ia.

Following are some personal tributes:

I take pleasure in recommending Mrs. Stella Prince Stocker as a lecturer on musical subjects either for children or adults. Our Woman's Club of Jacksonville have been delighted with the two lectures she has delivered here, one for the High School

pupils, "Music and Childhood," and the other, "American Music," for club members and their friends. I heartily endorse her efforts, and feel that this is an opportunity for club women to champion the cause of music.—Constance Barlow Smith, Member Music Committee I. F. W. C., Jacksonville, Ill.

Mrs. Stocker's pleasing manner won the children's interest at once.—Bessie M. Brinkerhoff, Springfield, Ill.

She has the faculty of holding, as if spellbound, the attention of the little folks.—Addie E. Hawley, Springfield, Ill.

Mrs. Stocker's compositions have also made a host of admirers. Here are a few testimonials:

The two songs, "While Thou Wert By" and "One Kiss" received warm applause from the audience.—News-Tribune, Duluth, Minn.

They have just been published and are perfect little gems.—The Critic, Superior, Wis.

Sure to win favor.—Genevieve Clark Wilson, Chicago, Ill.

Pretty and singable.—Clara A. Korn, New York city.

Of the Hymn to St. Cecilia.—Its place on our concert program is a proof of our appreciation of your truly beautiful composition.—Secretary St. Cecilia Society, Grand Rapids, Mich.

### "Ganymede."

Without question one of the most artistic and graceful performances ever given in Duluth was that of "Ganymede."—The Duluth Press.

The event was an unqualified success and reflected great credit upon the author and participants. Crowded houses greeted the production, and it was pronounced a musical and artistic triumph.—Minneapolis Tribune.

The more that is seen of the opera the more one admires the remarkable talent of Mrs. Stocker, who produced both words and music and drilled the performance throughout.—Jacksonville Journal.

I am gratified to find in the Gavot for piano by Mrs. Stella Prince Stocker a genuinely worthy and admirable composition, well constructed, effective and not extremely difficult. It is musical and characteristic, and deserves to become generally known.—Edward Baxter Perry, Concert Pianist, Boston, Mass.

Mrs. Stella Prince Stocker is a composer of unusual merit. An anthem for mixed voices, "Almighty Father," cannot fail to find appreciation among lovers of sacred music, and "The Song of the Novice," from the opera "Ganymede," both the words and music of which are composed by Mrs. Stocker, is a gem with its quaint, weird and touching melody.—Pianist and Organist.

### Sinsheimer Musicales.

BERNARD SINSHEIMER gave a musicale at his home Saturday afternoon, which the numerous guests thoroughly enjoyed. The program follows:

Suite, Piano and Violin.....	Schütt
Miss A. Friend, Mr. Sinsheimer.	
Jewel Song from Faust.....	Gounod
Miss E. Kraus.	
Piano Solo, Ballade, G minor.....	Chopin
Miss Friend.	
Songs.....	MacDowell
Miss E. Learned.	
Garten Melodie.....	Schumann
Mazurka (new).....	Volpe
Mr. Sinsheimer.	

The new violin number by Volpe is dedicated to Sinsheimer.

### Montefiore Pupil.

MISS MATTIE THOMPSON SMITH carried off the honors of the evening at the concert of the Reformed Church choir, Nutley, N. J., November 27. That the audience highly appreciated the brilliant soprano voice and beautiful singing of Miss Smith was evident by the stormy applause which followed her solos. The young singer has been under the sole guidance of Miss Montefiore, of this city.

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CINCINNATI, December 1, 1900.

THE sensation in musical circles in this city has been the extraordinary success of Hugo Kupferschmid, the violinist, in London. Mr. Kupferschmid left this city in September with his family to return to the English capital, where he spent almost four years in severe and conscientious study—most of it under the personal care and supervision of Wilhelmj.

Mr. Kupferschmid is well and favorably known to the profession of this city and vicinity. He has many friends who will congratulate him upon his success. He was born in Lawrenceburg, just on the border lines of Ohio and Indiana, on the beautiful Ohio, about twenty-five miles from this city. Hugo went to Europe, being fortunate enough to study in Berlin at the Hochschule, under Wirth and Joachim. He returned to Cincinnati in the early nineties, and, associating himself with Philip Werthner, pianist, established the Walnut Hills Music School, which has been flourishing ever since. He subsequently married Miss Clara M. Krippendorf, daughter of Charles H. and Mrs. Krippendorf, of this city. Mr. Krippendorf is the wealthy shoe manufacturer of the Krippendorfs, Dittmann Company, and is himself, with all the members of his family, a music patron and enthusiast. Besides his occupation of teaching, Mr. Kupferschmid played for a while as one of the first violins of the Symphony Orchestra, and appeared in a few concerts and recitals. But his inclination was to keep himself in reserve and in the background. He was always known as a close, hardworking student. As already mentioned, he went to London, England, about four years ago. During all this time he refrained from appearing in public, and to all intents and purposes retired from the busy musical world to prepare himself for a concert career.

When I conversed with him, shortly before his last departure for Europe, he outlined to me his program for the individual concert at which he was to make his London debut in St. James Hall, with the assistance of the Hans Richter orchestra. The program was to embrace the Beethoven and Mendelssohn concertos and perhaps a small number by Guilman.

It hardly requires repetition that Mr. Kupferschmid is the possessor of the famous "Strad," which for so many years was played by Wilhelmj. Wilhelmj prized it as dearly as life and considered it as part of his artistic existence. All true musicians become thus attached to the fine old instruments which are the medium of expressing their art. A few years ago he was offered \$12,000 for it by one of the Havemeyers, of the sugar trust, but he refused to part with it. He was informed that he might have even \$16,000 for it, but Wilhelmj refused all offers steadfastly. When Mr. Kupferschmid put himself under his training the master and pupil became gradually very much attached to each other. The pupil was allowed the privilege of using the famous old violin in his hours of practice, and he in turn became enamored of its beautiful tone. His appetite became whetted to get it into his possession. His desire became known to his wife's father, and when Mr. Krippendorf, a few years ago, visited the family in London he quietly negotiated with Mr. Wilhelmj

for the purchase of the "Strad." After a little while the price agreed upon was \$10,000, and promptly paid.

• • •

The Seventh Symphony season was opened yesterday afternoon in Music Hall, under direction of Mr. Van der Stucken, and presented the following program:

Symphony in D minor, op. 120.....Schumann  
Aria, L'amero, from Il Re Pastore.....Mozart

Lillian Blauvelt,  
(Violin obligato, Jose Marien.)

Symphonic Poem, La Procession Nocturne (new).....H. Rabaud  
Scenes from Cendrillon (new).....Massenet  
Scena and Aria from Hamlet.....A. Thomas

Lillian Blauvelt,

Rhapsodie Hongroise, No. 1.....Liszt

There were a few changes in the make up of the orchestra, notably in the woodwind, but they did not materially change the complexion and quality of the whole, such as it was last season. For a first concert the result was decidedly complimentary to the conductor and the orchestra. The defect of the seconds in the brasses, which are hardly up to the standard in smoothness and finish, was perhaps less apparent than at any other first concert of previous seasons. The strings represent about the same quantity and quality. The latter is good, but there might be an increase in the former to much advantage and the better proportion of the different chairs. But Mr. Van der Stucken takes the orchestra, such as it is, and what he accomplishes with it is marvelous. The attack in the Symphony was at all times certain, and the contrasts were finely held.

Mr. Van der Stucken's conception of Schumann was broad, intellectual, scholarly. The Romanza was beautifully played—with a poetic, romantic spirit, without any exaggeration. The massiveness of the Scherzo was thoroughly enjoyable, its rhythmic construction was clearly outlined, and the contrast with the lovely Trio was finely marked. How the influence of Beethoven is felt in some of the phrases! One would almost imagine some of the identical passages from one of his symphonies, but it is influence only, and not plagiarism. It is a development of Beethoven in more romantic dress.

The new symphonic form by the young French composer Rabaud made a good impression upon me. It is on the order of program music, delicately and sympathetically wrought and in a modern dress, which appeals to good taste. The music is aptly and forcibly expressed in the clearest of style.

Of the daintiest order were the three scenes from Massenet's "Cendrillon." The orchestra played them with much attention to manner and poetic expression.

The Rhapsody was produced effectively, with a tempo rubato that was never disturbing, but brought into light and shade the characteristics, pitiful and eccentric, of this composition.

Madame Blauvelt was enthusiastically received and encored after each number, although she was not in the best of voice, which was sometimes below pitch. She failed to do justice to the spirit and legato requirements of the "Il re pastore," but sustained her own in the "Hamlet" number.

Mr. Van der Stucken has every reason to be pleased with the orchestral results of the first concert.

• • •

The first of the chamber music concerts by the Marien String Quartet recently in the Odéon offered the following program:

Quartet in D major.....Tchaikowsky  
Trio in F major, op. 18.....Schumann  
Quartet in A major.....Mozart

The work of the quartet gave evidence of careful preparation, and much of it was of a highly finished character. The conception of the Tchaikowsky number was particularly marked by scholarly study and grasp. The classic beauty and simplicity of the Mozart Quartet were well defined.

Romeo Gorno was heard to splendid advantage in the Schumann Trio. He maintained the faculty of an ensem-

ble which was uniform, and spoke with a high order of intelligence. Particularly poetic was the interpretation of the second movement, whose inner spirit he seemed to have grasped. Mr. Gorno has a sense of values, which always finds the best proportion of art.

• • •

Miss Nettie K. Oppenheimer has charge of the elocution department at the Auditorium School of Music. She is gifted as an elocutionist, and is on the road to success as a teacher. On Friday afternoon, December 7, some of her pupils will appear in the following program:

Sonata No. 7, for Piano and Violin.....Mozart  
Miss Mary Grace Allnutt, Adolf Borjes.

Romance of the Rose.....Nora Perry

Miss Leila Ramsfelder.

Huldy's Elocution.....Joe Lincoln

Miss Stella Kruse.

Thy Bread on the Waters.....Anon.

Miss Mildred Schmidlapp.

Etude.....Moszkowski

Melodie.....Moszkowski

Valse.....Moszkowski

Miss Mary Grace Allnutt.

Ballad of the Oysterman.....O. W. Holmes

Miss Selina Abraham.

Molly.....Anita Kellogg

Miss Jessie Getzendanner.

The Legend of Bregenz.....Adelaide Proctor

Miss Claudia Oppenheimer.

Mazurka de Concert.....Musin

Adolf Borjes.

Teki-Teki-No.....Gerome D. Groene

Miss Gertrude Flach.

A Sad Mistake.....Anon.

Miss Selina Abraham.

Following is the program for the third of the invitation recitals which the students of the School of Expression at the College of Music are giving this season:

Janice Meredith.....Paul Leicester Ford

Janice.....Laura Ray

Tabitha.....Edith C. Tyler

A Tale of Two Cities.....Charles Dickens

Alfred Bauer.

The Little Minister.....J. M. Barrie

Mayme Wright.

In the Palace of the King.....F. Marion Crawford

Jane M. Kline.

David Harum.....Edward Noyes Westcott

C. E. Lambertson.

Monsieur Beaucaire.....Booth Torkington

Stella Coon.

Sketch, An Oak in a Storm.....A. Dreyfus

(From the French.)

She.....Lyle Garrard.

He.....Adolph P. Osler

My Lord in Livery.....S. Thyer Smith

Comedy in one act. Scene—At Lord Amberly's.

Sibyl Amberly.....Mabel Brownell.

Laura and Rose, her friends; Blanche Sternberger and

Helen Frisbie; Lord Thirlmere, H. M. S. Phlegton;

Chas. R. Chesley.

Spiggott, a butler.....Alfred Bauer

Hopkins, a footman.....Frank R. Grimschl

Robert, a page.....Lewis Carna, Jr.

• • •

Miss Emma Heckle, one of this city's prominent sopranos, is engaged to sing for the Ladies' Musical Society December 8.

• • •

One of the most promising young pianists of this city is Miss Emma Brand, daughter of Michael Brand. She is a pupil of H. G. Andre's. She is a mere girl, not yet out of her teens, but plays with maturity and technical finish. She will give a recital in January at Smith & Nixon Hall, and will be assisted by Hans Seitz, baritone, and H. G. Andre, pianist, in the following program:

Andante con Variatione.....Schumann

Two pianos.

Sonata, D major (Pastorale).....Beethoven

The Phantom Ship.....Gunkel

Andante Spianata and Polonaise.....Chopin

Concerto, A minor.....Schumann

• • •

Emma R. Dexter, whose fame as a concert singer in this country and abroad is a matter of historical record, is teaching with considerable success in this city. Her

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class is filling up at the College of Music and she has a large class of private pupils. Some of her most talented pupils will shortly be heard in recital.

● ▲ ●

At the third students' recital in the lyceum of the College of Music, this afternoon, the following program was presented:

Piano, Romanza from Concerto in D minor.....Grieg  
Annie King Davis.  
Recitation, An Order for a Picture.....Alice Cary  
Blanche Sternberger.  
Voice, Recitative and Aria, Lord God of Abraham, from  
Elijah .....Mendelssohn  
Dr. L. O. Sauer.  
Violin, Fantaisie Ballet.....De Beriot  
Frederick Gerard  
Recitation, How Gavin Birse Put It To Mag Lownie...J. M. Barrie  
Edith M. Converse.  
Piano, Asa's Death, from Peer Gynt.....Grieg  
Pas des Amphores.....Chaminade  
Melbourne Clements.

● ▲ ●

Mr. Gantvoort's subject for his Monday afternoon's lecture on the History of Music is "The Beginning of Polyphonic Music."

● ▲ ●

Prof. Van Cleve lectured on "Edgar Allan Poe" in the Odeon on Saturday afternoon, immediately after the students' recital. Mr. Van Cleve is delivering a series of lectures upon English literature, of which this was the second.

J. A. HOMAN.

## Seventy-fifth Organ Recital at the Old First Church.

W

ILLIAM C. CARL'S organ recital attracted another very large and musical audience to the "Old First" Church on Tuesday afternoon, November 27, when the ensuing program was presented:

Concert-piece (MS.).....Selby  
(Dedicated to Mr. Carl.)  
Cantilène Pastorale.....Deshayes  
(Dedicated to Mr. Carl.)  
Allegro (Sixth Organ Symphony).....Widor  
Vocal, O for a Burst of Song.....Allitsen  
Andreas Schneider.  
Fugue in D major.....Bach  
Allegretto in B minor.....Guilmant  
Air with Variations.....Best  
Vocal, Ocean, Thou Mighty Monster (Oberon).....Weber  
Miss Kathrin Hilke.  
Dettingen Te Deum.....Händel

Mr. Carl's performance of the organ numbers was brilliant and musicianly. Bach's Fugue in D major was played in smooth and stately style, and the Guilmant and Händel features were particularly impressive.

Andreas Schneider sang Allitsen's "O For a Burst of Song" with considerable expression, displaying a good voice of wide range. Miss Kathrin Hilke's contribution, "Ocean, Thou Mighty Monster!" by Weber, proved to be a triumphant vocal achievement.

In the forthcoming issue of THE MUSICAL COURIER an article will be devoted to "William C. Carl as an Interpreter of Organ Music," special reference being made to compositions introduced at the seventy-fifth and seventy-sixth recitals of his New York series. On December 4 the next of these events will take place at 4 o'clock p. m., in the "Old First" Church.

Minnie Tracey.

Minnie Tracey, the dramatic soprano, will give a concert in Mendelssohn Hall on Wednesday, December 12. The program will be published next week.

## The Morgan String Quartet.

THE management of the Morgan String Quartet has just announced some interesting plans for the development of that organization. The ideal of the Morgan Quartet is the Joachim Quartet, of Berlin, which has stood at the head of the art for the last forty years. Three members of the Quartet (the first violin, second violin and 'cello) are in fact direct personal pupils of Joseph Joachim, who is their idol, the viola player being a pupil of the same school in Berlin.

Their aim is to afford the New York public an opportunity of hearing the most serious chamber music literature rendered in authoritative style. Paul and Geraldine Morgan have had exceptional advantages to equip them

moters, including such well-known people as Mrs. William P. Draper, Mrs. Robert Abbe and Mrs. J. Montgomery Sears, placing their beautiful music rooms at the disposal of the club. The idea of having serious classical music at a summer resort instead of the second rate music generally afforded, was a pronounced success, and arrangements have already been made to make the affair an annual one.

### The Joseph Joachim Violin School.

The Joseph Joachim Violin School, Carnegie Hall, is conducted on the lines of the Berlin High School, and is the only school in America authorized to use Joachim's name.

The institution is having a great success, due in a great measure to the personal qualities of Miss Geraldine Morgan, its head and founder. Miss Morgan is a born teacher



THE MORGAN STRING QUARTET.

for this work through fifteen years of intimate association with Joachim; in fact, he used to play with them week after week for pleasure in the home of the Mendelssohn family.

The personnel of the quartet is as follows: Miss Geraldine Morgan, first violin; Eugene Boegner, second violin; Paul Morgan, 'cello, and Fritz Schaefer, viola.

For the past three years the activity of the Quartet has been limited to private subscription recitals, in which the opportunity for ensemble practice has enabled its work to reach a very high level of merit. They now come forward with public concerts in Mendelssohn Hall, viz., January 10 and February 12.

Besides out of town engagements, their plans cover a series of ten recitals for a chamber music club here in New York, which has set out in good earnest to make a study of the appreciation of this, the highest form of music. The quartet will be assisted at these recitals by Emil Paur and Ludwig Breitner, and will meet at the houses of Mrs. J. West Roosevelt and Mrs. J. W. Miller. The concerts will begin at 4:45 in order to enable business men to be there on time. Although these affairs are to be socially pleasant, only those who are interested in serious music have been invited to join.

The experiment is not a new one, but chances of success are greater, because of the intelligent plan upon which the present series is designed.

At Bar Harbor the work of the Morgan Quartet was the musical event of the past season. Six recitals were given in private houses before a club composed of real music appreciators, some of the more prominent pro-

and immediately draws her pupils into sympathetic relations. It would be impossible for Miss Morgan to conduct the school so successfully without the able assistance of her brother Paul, who has charge of the orchestral classes and the 'cello department. Mr. Morgan's method of teaching 'cello playing is quite different from the usual one here. In America, the 'cello is almost entirely considered as an orchestral instrument, owing to the fact that so few really fine solo 'cellists have played here. In England, on the contrary, the 'cello is the favorite instrument among amateurs, because a moderate degree of technical proficiency enables the student to take part in amateur and orchestra performances.

Among Mr. Morgan's pupils, besides those studying to become professionals, is a boy of twelve, who is a shining example of the excellence of his method of treating the 'cello as a solo instrument like the violin. Those who attended the pupils' orchestral concert in Chamber Music Hall last season were delighted with the artistic finish and musicianship displayed by this pupil. The orchestra was composed entirely of pupils of the school, excepting the wind instruments, which were professional. A symphony of Haydn was performed in musicianly manner; also, a quartet, by Mozart, by children from twelve to sixteen years of age, which was certainly a most remarkable showing. The orchestral class has now grown so large that Mr. Morgan has been obliged to divide it into an evening class for the older pupils, and a Saturday morning class for very youthful students. The Saturday morning class comprises children from six to twelve. The newest addition to the children's class is Nicholas Roosevelt, a nephew

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of the Vice-President-elect, who, although only six years old, is able, after four weeks' instruction, to play the 'cello part in Mozart and Haydn minuets. The evening class, meeting every Wednesday, is, of course, much more ambitious, being at work at present on a symphony of Mozart. A portion of the evening is devoted to sight reading of such works as the German dances of Schubert, and a capital suite by Purcell. Altogether, the school is one of the most interesting features of musical life in New York city.

### Mme. Robinson-Duff, Paris.

**T**HIS beautiful and interesting woman and successful vocal teacher has not only succeeded in making her first year of professorship in Paris a solid success, but steps into the work of the coming year with hope, buoyancy, courage, and that peculiar, easy grace and smiling winsomeness which have made her abroad in the French capital, as in her own home in the States, one of the most attractive and charming of women.

The step taken by this courageous American lady was an extremely hazardous one, and not simple, as may well be imagined. Now that the test is over and her stay in Paris for some time longer an established fact, her friends cannot but rejoice with her in her success and congratulate her upon her position.

It must be said that part of her musical effort here has been in the line of her own development. In this she has been richly paid, as not only has her voice improved but she has acquired the peculiar French school style so valuable to singers and teachers, while her progress in the application of the French language to her own tone production has been most remarkable.

Her work in these lines has been with composers in the study of their works, than which nothing could be more fruitful. She commences this season with a detailed study of the songs and other writings of M. Bemberg, under his special supervision. The composer has complimented Mrs. Duff by asking her to sing his compositions at soirées this winter.

It is generally known, of course, that Miss Mary Garden, who has been the most successful American debutante ever in the Paris Opéra Comique, was in Chicago the pupil of Mrs. Duff, was taught by her there and brought over here to Paris by her and placed under the direct coaching of masters here, with the happy results now known. Miss Garden has already passed her fiftieth performance of "Louise," the new French opera. She is further engaged to create a role in the "Fille de Yabarin," and also the part of Marie in "William Ratcliff," by Leroux, to be given later on. She is, in addition, one of the most popular salon foreign singers in the city, and has been approached for Covent Garden.

Miss Harper, a girl with a most remarkable voice, is another pupil of much promise studying with Mrs. Duff. She is from the States likewise, Chicago or New York.

Mrs. Hurst, one of Mrs. Duff's most enthusiastic students, is a society lady in the city who gives most elaborate soirées and musical receptions. This week Mrs. Duff and Miss Garden are both to sing at one of these, which is to be specially élite and enjoyable. The lady of the house will probably consent to show how she is progressing on the occasion.

It is said that Nordica is a great believer in the capabilities of this teacher as in her tone production. She has been most kind in suggesting pupils for Madame Duff's instruction.

#### Bennett Pupils' Recital.

This evening (Wednesday) S. C. Bennett and his pupils will give a recital in Carnegie Chamber Music Hall.

### Mme. Mary Duff Sings.

**M**ME. MARY DUFF, who studied with Manuel Garcia in London, and has been compared to Malibran by that venerable authority, sang for us last Monday at Knabe's piano warerooms. Madame Duff is striking in appearance, young, and a brunette. She is evidently intended for grand opera, both her voice and temperament giving unmistakable indications of a stage vocation. Her voice, a soprano, is sweet, true, agile, and in quality rich in the lower range and extremely pure and flute-like in the upper. The pose is perfect, the attack unerring and there are no breaks—it is in volume remarkable and velvety in timbre.



MARY DUFF.

Studying with such a teacher as Garcia, it is unnecessary to add that her mechanism—scales, arpeggios, trills and breathing—is well nigh above criticism. Her range is from F in chest to high C.

Madame Duff sings with great finish all the old Italian repertory, now so seldom heard and so little comprehended. "O Patria" and "Di Tanti Palpita"—the former usually omitted because of its wide range—and "Una Voce Poco Fa," is music that tests an artist to the very marrow of her art. In phrasing—nowadays a negligible quantity—in ripeness of conception, this singer left little to be desired. With voice, youth and talent such as hers, either career—operatic or the concert stage—is open to her. Madame Duff, we hope, will be heard in concert here this season. She has sung with great success in Paris and in Florence, and she is versatile enough to sing the "Countess" in "Marriage of Figaro" and "Orpheus" and "Barber of Seville."

#### Elsa Ruegger.

**A**NOTHER emphatic denial must be made concerning the return of Elsa Ruegger. The famous woman 'celliste is not coming to America this season. She is now on a tour in England, and from that country she goes to Austria and then to Germany and Switzerland. She has appeared with unprecedented success in Prague, Nordemey, Lucerne and Bremen. Miss Ruegger at her European recitals has played the great D'Albert Concerto, which the composer has dedicated to Hugo Becker. Ruegger and Becker are the only 'cellists who have thus far played this work.

### MUSIC GOSSIP

#### OF GOTHAM.

NEW YORK, December 8, 1900.

**M**ISS BURR writes enthusiastic things of Basso Percy Hemus, who is at the Roman Catholic Cathedral during Sunday, and at her church in the evening. She particularly says he sang the bass part of the performance of "The Redemption" at her church, Grace Methodist Episcopal, well. At this church some work, or parts of a work, are given the last Sunday in the month.

Another member of her choir, who is also in the Fifth Avenue Presbyterian Church at morning and afternoon service, is Tenor Edward Strong. He is making his way here, by sheer force of merit, and has been engaged to sing "The Messiah" at Northfield, Minn., with the Choral Union of Carleton College. Mr. Strong has also sung at the Roseville Presbyterian Church, and is wanted there again.

Joseph P. Donnelly's church recital at All Saints' Roman Catholic Church last Sunday night was an important affair. Before assuming this position he was in Brooklyn, at St. Augustine's, and he succeeded in bringing the musical portion of the service there to a position among the best in Brooklyn, regardless of denomination. Among the most pretentious new works produced under Mr. Donnelly's direction may be mentioned the Mass in D by Dvorák, an analysis of which appeared in the *Eagle* at the time of its initial performance, and the Messe Pontificale of Dubois, which received its first production in Greater New York at the midnight mass of January 1 at St. Augustine's, with accompaniment of orchestra and organ, under Mr. Donnelly's baton.

Miss Katharine Pelton, mezzo soprano, will sing songs by Bruch, Frances Allitsen and E. A. MacDowell at a concert by the Kneisel Quartet, in Association Hall, Brooklyn, this Wednesday evening. Mr. Schroeder will also play a group of solos for violoncello.

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J. Warren Andrews' last organ recital occurs this (Wednesday) afternoon, Church of the Divine Paternity, Seventy-sixth street and Central Park West (Eighth avenue), when he will play the Guilmant Sixth Organ Sonata, op. 86, and the famous "Suite Gothique," by Boellmann. Charles B. Upson and Miss Jennie P. Hebert, pupils of Mr. Andrews, will also play, and the vocal soloist will be Miss Lucy Madison Lehmann, the tall contralto with the lovely voice.

Arthur L. Collins, his Newburgh pupil, organist of the First Baptist Church there, gave a recital on the 27th ult., and Miss Bertha Bradish, of Minneapolis, Minn., gave two there recently.

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A recent concert at Knabe Hall gave rise to a few reflections as to the habit and manner of the ever-present and important personage, the accompanist. Why the necessity of such gyrations, such uncalled for gymnastics at the piano? Do not such things take away the attention from the soloist? Why throw the hands heavenward, why jerk the head in all manner of ways, and why, above all things, play as if 'twere a piano solo, with voice obligato? Not that all of this procession of nine accompanists did this, but several did, and it detracted much from the dignity of the concert. One can see an accompanist come rushing on, ahead of the soloist, preceding the soloist off the stage, and in all sorts of thoughtless ways show their utter indifference to stage manners—and this, too, from some of those who are the very best in their field. The matter of dress is also most important; no accompanist has any business



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clothing him or herself as if he or she was a solo artist, for, after all, there are many, many accompanists and few artists. There are modest men and women in the field, but they are the exception, not the rule—which is not as it should be.

▲ ▲ ▲

Mark M. Fonaroff announces the benefit concert for his violin pupil, Miss Dora Hochstein, for Saturday evening, December 15, at the Educational Alliance, West Broadway. She is to go to Manchester, England, for further study with Fonaroff's lifelong friend, Adolf Brodsky, and this concert should help her on the road. The String Orchestra of the Educational Alliance will play, and Miss Gussie Zuckerman, pianist, and M. Weishoff, basso, will assist.

▲ ▲ ▲

Mrs. M. Beardsley, formerly of the Knapp Mansion, Brooklyn, has removed her studio to the Pouch Gallery, 345 Clinton avenue.

▲ ▲ ▲

Miss A. Brautigam, a vocal pupil of Mrs. M. Kirpal, sang at the Liederkrantz at the Ladies' Afternoon, December 3. December 6 there is to be a pupils' recital at the Kirpal Conservatory, Flushing, L. I. F. W. RIESBERG.

## A Creditable Vocal Recital.

“**A**VOID that which is superficial” may be accepted as a good motto. Not alone to admire art, but to form some adequate conception of its character and meaning, must be the aim of every earnest music student. The discovery of that method or medium which logically leads to a thorough appreciation of a subject insures satisfaction, while association with a sympathetic and scholarly preceptress is a rare privilege.

These and kindred thoughts passed through the mind of a MUSICAL COURIER critic who attended a pupils' recital given by Mme. Katherine Evans von Klenner in her spacious New York studio last Friday evening. The substantial residence, with its high ceilings, dark wainscoting and unique and brilliant candelabra, seemed well tuned to the musical aspect of the occasion. Would that reliability and art might ever thus go hand in hand!

Mme. Von Klenner made interesting and graceful introductory remarks and sang several effective numbers, including two duets with Miss Sara Evans, the latter selections being “Wanderer's Night Song,” Rubinstein, and Cabellero's “Nena Mia,” a composition which the vocal instructor discovered in Spain, and cleverly adapted.

Her pupils are peculiarly fortunate in thus hearing from time to time their teacher's renowned voice and securing practical illustrations of the truths which she imparts. A noticeable feature of the event was the fact that the accompaniments, a number of which were artistically played by the concert giver, were essentially accompaniments, and not the thunderous supports which too frequently mar performances.

Miss Ada Lohman displayed a clear and flexible soprano voice, and Miss Leonora Pendas evidenced decided ability. Miss Isabel Woodruff's “Serenada à Juanita” was particularly worthy of praise, as was also Miss Sara Evans' “O Love, Thy Help,” from “Samson and Delilah.” The latter young musician possesses an unusually resonant and impressive contralto voice of fine quality and wide range. Miss Knapp sang creditably, though her style was perhaps somewhat lacking in that repose of manner which her teacher commands, and which the younger interpreter will doubtless have no great difficulty in cultivating. Miss Clara Thorpe, a talented soprano; Mrs. Katherine Noack Fiqué, a well-known Brooklyn singer, and Mrs. Richard M. Beard, who gave Gelli's “La Farfalla,” were the other vocalists. Miss Norma Meyer's exacting flute solos were remarkably executed by a very youthful player. Miss Holmquist, pianist, evidenced musical talent, but her work lacked magnetism. The program as follows:

Piano Solos—  
Scarf Dance.....Chaminade  
Novelette.....MacDowell  
Miss Karlina Holmquist.  
Whisper and I Shall Hear.....Piccolomini  
Miss Edith Robertson.  
Wenn ich in deine Augen seh.....Schumann  
Volksliedchen.....Schumann  
Dein Angesicht.....Schumann  
Mrs. F. M. Avery.  
Oh, That We Two Were Maying.....E. Nevin  
Serenada à Juanita.....Jouberti  
Miss Isabel Woodruff.  
Flute Solo, Favorite de Vienne.....Terschak  
Miss Norma Meyer.  
Obstination.....Fontenailles  
Rose Song.....J. L. Gaynor  
Miss Clara A. Thorpe.  
Duets, Echoes of Moravia.....Dvorák  
Misses Bessie Knapp and Sara Evans.  
Like as the Hart Desireth.....Allitsen  
Miss Marian Mott.  
Voi che Sapete, Figaro.....Mozart  
Miss Leonora Pendas.  
La Farfalla.....Gelli  
Mrs. Richard M. Beard.

Flute Solo, Serenade.....Tittl  
Miss Norma Meyer.  
Polacca, Esmeralda.....Goring Thomas  
Miss Ada Lohman.  
Aria, Queen of Sheba.....Gounod  
Miss Bessie A. Knapp.  
La Gazza Ladra.....Rossini  
Mrs. Katherine Noack Fiqué.  
O, Love, Thy Help, Samson and Delilah.....Saint-Saëns  
Miss Sara Evans.  
Pastorale.....Bizet  
Il va Venir, La Juive.....Hélvéy  
Madame Von Klenner.  
Miss Holmquist, Accompanist.

In future articles an effort will be made to more fully describe that which is being accomplished by many of these promising singers, upon whose success at this creditable vocal recital Madame Von Klenner is to be sincerely congratulated.

## John Church Company's Publications.

THE following are some of the recent dates showing when compositions published by the John Church Company were performed:

Saltarello.....  
John Francis Gilder (November 15).....Tottenville, N. Y.  
Eyes of Blue.....Chaminade  
Love Is a Sickness (Old English).....Parker  
Come, My Life's Delight (Old English).....Parker  
Julian Walker (November 15).....A. bany, N. Y.  
Eyes of Blue.....Chaminade  
Love Is a Sickness (Old English).....Parker  
Come, My Life's Delight (Old English).....Parker  
Julian Walker (November 13).....Johnstown, N. Y.  
Eyes of Blue.....Chaminade  
Love Is a Sickness (Old English).....Parker  
Come, My Life's Delight (Old English).....Parker  
Julian Walker (November 13).....Utica, N. Y.  
The Silver Ring.....Chaminade  
Mrs. Grace Battis-Brown (October 30).....Gaffney, S. C.  
A Rose Fable.....C. B. Hawley  
Miss Hildegard Hoffman (November 1).....New York City  
April.....Chaminade  
Mabelle Crawford (November 5).....Chicago, Ill.  
It Was a Lover and His Lass.....De Koven  
A Hero Song (Heine).....Nevin  
O Mistress Mine.....De Koven  
Danny Deever (Kipling).....Damosch  
Charles W. Clark (November 5).....Chicago, Ill.  
The Lark Now Leaves His Wat'ry Nest (Old English).....Parker  
Miss S. H. Furbeck (November 20).....Chicago, Ill.  
Viatique.....Chaminade  
Frank King Clark (December 11).....Chicago, Ill.  
Sweetest Flower.....Hawley  
Mme. Belle Cole (October 15).....Newmilnes, Scotland  
Mme. Belle Cole (October 16).....Bridge of Allen, Scotland  
Mme. Belle Cole (October 17).....Hamilton, Scotland  
Mme. Belle Cole (October 19).....Newark, England  
Mme. Bertha Moore (October 20).....Leeds, England  
Mme. Belle Cole (October 22).....Grantham, England  
Mme. Belle Cole (October 24).....Durham, England  
Mme. Belle Cole (October 25).....Reading, England  
Mme. Belle Cole (October 26).....Basingstoke, England  
Mme. Belle Cole (October 27).....People's Palace, England  
Mme. Belle Cole (October 29).....Reading, England  
Mme. Belle Cole (October 30).....Colne, England  
Mme. Belle Cole (October 31).....Clevedon, England  
Mme. Belle Cole (November 1).....Weston-Super-Mare, England  
Mme. Belle Cole (November 2).....Winscombe, England  
Mme. Belle Cole (November 3).....Wells, England  
Miss Florence Lancaster (November 3).....Glasgow, Scotland  
All For You.....Guy d'Hardelot  
John Bromley (October 25).....Lewes, England  
John Bromley (October 26).....Horely, England  
John Bromley (October 29).....Sidcup, England  
John Bromley (October 30).....Ashforth, England  
John Bromley (October 31).....Cork, Ireland  
John Bromley (November 2).....Dublin, Ireland

A Rose Fable.....C. B. Hawley  
George Beckett (October 15).....Newmilnes, Scotland  
George Beckett (October 16).....Bridge of Allen, Scotland  
George Beckett (October 17).....Hamilton, Scotland  
George Beckett (October 18).....Peebles, Scotland  
George Beckett (October 19).....Newark, England  
George Beckett (October 22).....Grantham, England  
George Beckett (October 23).....Darlington, England  
George Beckett (October 24).....Durham, England  
George Beckett (October 25).....Reading, England  
George Beckett (October 26).....Basingstoke, England  
George Beckett (October 27).....People's Palace, England

Lydia.....Margaret R. Lang  
George Beckett (October 15).....Newmilnes, Scotland  
George Beckett (October 16).....Bridge of Allen, Scotland  
George Beckett (October 17).....Hamilton, Scotland  
George Beckett (October 18).....Peebles, Scotland  
George Beckett (October 19).....Newark, England  
George Beckett (October 22).....Grantham, England  
George Beckett (October 23).....Darlington, England  
George Beckett (October 24).....Durham, England  
George Beckett (October 25).....Reading, England  
George Beckett (October 26).....Basingstoke, England  
George Beckett (October 27).....People's Palace, England

In Memoriam.....Lehman  
Denham Price (October 24).....St. James Hall, England  
Denham Price (October 25).....Chislehurst, England

Necklace of Love.....Nevin  
Miss Ada Burnard (October 20).....Regent's Park, England  
Mme. Marian McKenzie (October 22).....Weymouth, England  
Mme. Marian McKenzie (October 23).....Tamworth, England  
Miss Francine Dewhurst (October 24).....Queen's Gate, England  
Mme. Marian McKenzie (October 25).....Doncaster, England  
Mme. Marian McKenzie (October 27).....Newcastle, England  
Mme. Marian McKenzie (October 29).....Sunderland, England  
Mme. Marian McKenzie (November 1).....Finsbury Park, England  
Miss Francine Dewhurst (November 2).....Brighton, England

It Was a Lover.....De Koven  
Mme. Marian McKenzie (October 24).....Congleton, England  
Mme. Marian McKenzie (October 25).....Doncaster, England  
Mme. Marian McKenzie (October 26).....Hartlepool, England  
Mme. Marian McKenzie (October 27).....Newcastle, England  
Mme. Marian McKenzie (October 29).....Sunderland, England  
Miss Jenkins Colyer (October 31).....St. James Hall, England  
Mme. Marian McKenzie (November 1).....Finsbury Park, England

Give.....F. H. Cowen  
Miss Ada Crossley (October 22).....Harrogate, England  
Miss Ada Crossley (November 2).....St. James Hall, England

O Mistress Mine.....De Koven  
Mme. Marian McKenzie (October 20).....Dorchester, England  
Mme. Marian McKenzie (October 22).....Weymouth, England

Lark Now Leaves.....Parker  
Mrs. Helen Trust (October 15).....Stamford, England  
Mrs. Helen Trust (October 16).....Boston, England  
Mrs. Helen Trust (October 17).....Consett, England  
Mrs. Helen Trust (October 18).....Workington, England  
Mrs. Helen Trust (October 19).....Whitehaven, England  
Mrs. Helen Trust (October 20).....Newcastle-on-Tyne, England  
Mrs. Helen Trust (October 22).....Crewe, England  
Mrs. Helen Trust (October 23).....Whitchurch, England  
Mrs. Helen Trust (October 25).....Bangor, England  
Mrs. Helen Trust (October 26).....Chester, England  
Mrs. Helen Trust (October 27).....Bradford, England  
Mrs. Helen Trust (October 29).....Buxton, England  
Mrs. Helen Trust (October 30).....Bury, England  
Mrs. Helen Trust (October 31).....Wigan, England  
Miss Margaret Henniker (November 1).....Bury St. Edmunds, Eng.  
Miss Helen Trust (November 2).....Manchester, England

Endymion.....Lehman  
Miss Evangeline Florence (October 23).....Liverpool, England

Tell Me Where Is Fancy Bred.....De Koven  
H. P. Richardson (October 18).....Old Charlton, England  
Miss M. MacCallam (October 29).....Kingston, England

Gondolieri.....Nevin  
Mme. Janotha (October 29).....Cork, Ireland

In May My Dream.....Osmond  
Mrs. Helen Trust (November 3).....Manchester, England

## Three Songs.

Words from - - -

“Some Verses,”

By HELEN HAY.

Set to Music by

BERENICE THOMPSON.

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## FOREIGN NOTES OF INTEREST.

"Dóna Flor" is soon to be given in Hamburg and Dresden.

Pietro Mascagni is writing a new opera in one act. The subject is an intense spiritual drama. The libretto is by Gaudolin.

A saloonkeeper in Munich advertises in a local paper for a piano teacher to instruct six little girls. He adds, "After the lesson he can help with the sausages and hash."

Carl Wiedenmann, for a long time past a member of the Leipzig opera, who created the title roles in "Lohengrin" and "Tannhäuser," entered on his eightieth year on September 25.

It is reported that Puccini is about to set to work at a new opera the text of which will be furnished by D'Annunzio. The subject is taken from an old mediæval Florentine chronicle about the philosopher's stone.

A society has been formed in Munich, Bavaria, to erect a monument to the great friend of Richard Wagner, the unhappy king Louis II., who hastened to meet his fate in the green lake of Starnberg in the summer of 1886.

A permanent commission for the musical and dramatic arts has been recently appointed by the Italian Government. The commission for the musical art is constituted thus: A. Boito, De. Panis, Martucci, Marchetti, Pollini and Puccini.

The Genoese maestro E. Perosio, author of "Adrienne Lecouvreur" and "A Love Idyl," has almost finished a new opera in three acts, "Leggenda Moderna." The libretto is written by the composer himself. This new opera will be presented during the coming winter.

The opera lately produced at Milan, and entitled "I Promessi Sposi," in spite of sinister prophecies had a brilliant success. The overture was especially admired; the first act seemed rather dull, but the last aroused the enthusiasm of the audience. The composer is Amilcare Ponchielli.

At a late concert at Hanover the "Don Quixote" of Richard Strauss was hissed by the audience. Whether their marks of displeasure were provoked by the performance or by the composition may be doubtful, but there is no doubt that one or another of his works sometimes happens to meet with opposition.

It is announced that Leoncavallo is going to put in music "La faute de l'abbé Mouret," by Zola, which will be followed by the tragic idyl "Don Marzio," "Savonarola" and "Cesare Borgia." The last two operas will form the second and third parts of the trilogy which was begun with "I Medici." Meanwhile the maestro is bringing to completion "Rolando di Berlino," which is to be given in Berlin during the opera season 1901-1902.

The management of the San Carlo Theatre, Naples, announces the following operas for the coming operatic season: "Tosca" and "Bohème," Puccini; "Sonnambula," Bellini; "Maschere" and "Iris," Mascagni; "Fedora," Giordano, and two great balls, "Scarpette Rosse," by Stertier, and "Fata delle Bambole." Among the leading artists there will be De Lucia, Angelica, Pandolfini and Regina Pacini. The orchestra will be directed by Maestro Mugnone.

About twelve years ago Massenet wrote an overture on "Phèdre," which has been very often performed at the

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Colonne and Lamoureux concerts. During this summer the French composer has finished a complete symphonic partitura to accompany Racine's tragedy. It is believed that this new composition is to be given during this winter at the Opéra, with a combined cast of the artists of the National Academy of Music and the Théâtre Français.

Herr Ladenberg, a rich citizen of Frankfort, was a great lover of music, played on the 'cello and was a friend of Brahms. Like many melomanes, he was fond of good dinners and good wines. One day when Brahms and Fritz Mendelssohn were at his house he produced a bottle of wine, and as he filled Brahms' glass said: "I am proud of this bottle, doctor; it is the Brahms of my cellar." Brahms took a sip, put down his glass, and replied: "Not bad stuff, but be good enough to bring up the Beethoven."

The biblical cantata, "The Song of Songs," by Enrico Bossi, harmony professor at the Marcello Conservatory, of Venice, has been performed with great success, on November 13, at the Philharmonie, of Berlin. It is judged an exceptional work of great strength and inspiration, free from the fetters of the old oratorios, truly modern and essentially Italian in its character. Here and there there is some reminiscence of Verdi's style in his sacred music, but it is more reflexive. Moreover, there is nothing that was to be deplored in Perosi's oratorios.

The Munich intendant Possart and the Vienna director Mahler have had a serious quarrel. Possart accuses Mahler of attempting to lure the Munich artists to Vienna by promise of higher salaries, and made a complaint about it to Count Hochberg, president of the Stage Union. Mahler replies that if he is condemned, not only the Vienna Court Opera, but the Hofburgtheater, will leave the society. The quarrel will do some good to the artists, who have hitherto been having miserable salaries. Mahler offered ten times as much, and now Possart raises him by offering twenty times as much.

Johann Strauss III., the nephew of Johann Strauss II., gave a concert lately to raise funds for a monument to Lanner and Johann I. It was a history of the waltz. It commenced with a potpourri of the old waltzes of Johann I. and Lanner, then passed to Johann II. and the works of him and his brothers Joseph and Edward, the last survivor of the second generation. Johann III. is said to be a striking likeness of Johann II., while his style of conducting recalls that of Johann I. Mlle. Sophie Lanner played one of her grandfather's works on the harp like a virtuoso.

"Dóna Flor," an opera by the young Italian composer Nicolò van Westerhout, who died some years ago, has scored a true, though posthumous, triumph in Breslau. The music is full of fire and dramatic pathos. The two principal motives are well developed and happily blended. The first motive is rather Wagnerian, and characterizes the jealous husband; the second, more Italian, describes the sentimental manifestations of the lover. This love motive is entrusted to the oboe in minor, and it is exquisitely beautiful. The orchestral music is bright and original; sometimes it is too joyous and noisy, but there is always a breath of youthful life, and the action is faithfully interpreted from the first to the last scene. If Nicolò van Westerhout had lived to develop still more his wonderful musical gifts now perhaps this young composer would be the worthy successor of G. Verdi.

The success which the new opera "Latin Middle Age" by Ettore Panizza, has met with at the Genoese Theatre, of Genoa, places the young Argentine maestro among the composers of the young Italian school.

The idea that has inspired Illica, the author of the libretto, is to unite the three most characteristic periods of the Middle Ages in a dramatic trilogy historically and uniformly true. The first act represents the mysticism of the crusades (Italy); the second, the poetry of the courts of love (France); the third, the cruelty of the Holy Office (Spain). The three acts are three distinct episodes linked together only by the common spirit of the epoch. The first episode takes place in an old Italian castle between the year 1000 and 1050.

The lord of the manor is to celebrate his marriage, and many and many a knight arrive from all parts of Italy. While they are banqueting, a bard, who has been a pilgrim to the Holy Land, asks for asylum. He relates his travel and preaches the crusade. The castellan, who has killed his rival, stung by his remorse, begins to rave and bloody ghosts arise before his eyes. The bride is frightened, and calls for help. In the meanwhile a procession of crusaders descends from the opposite hills. The Bard points to the sublime spectacle; the lord confesses and repents of his evil deeds, and then he induces the white tunic of the

crusade and departs, leaving the bride to await his return.

The second episode takes place between the years 1200 and 1250, in the romantic neighborhood of a Provençal castle. Merry dames and gallant knights are reading the alphabet of love. The minstrel improvises songs and romances. The noble knight, the betrothed of the fair lady of the manor, betrays her for another lady, to whom he presents that same golden flower-de-luce, which the castellan had given to him. But a "Faïdi," who has lost every right to the honors of knighthood, discovers the betrayal, and in the midst of the gay court of love, he challenges the deceiver, and the "Faïdi" kills the knight in single combat.

The third is an episode of the expulsion of the Moors from Spain, while the Inquisition triumphs at Cadiz. The civil poet now deplores that courtesy and valor are changed into cruelty and ferocity. Aydee, a Moorish girl, assaulted by a noble knight, chooses death rather than dishonor, and she is dragged to the scaffold by the Alcazill of Borquemada. In the same time it is announced Columbus' voyage to the research of a new world, and the civil poet goes with him toward Ideal.

The opera begins, without a symphony, with a short duo between baritone and bass; then follows a descriptive piece for orchestra, which makes a great impression for his magic melody. The first applause bursts out at the duo between the Lord and the castellan (baritone and soprano), full of sentiment. Then comes the ballata of the Nano and the pilgrim's relation of his voyage, a piece of exquisite beauty, which, together with the vision of the Lord and the evocation of the bloody ghosts, reveals the work of strong musical genius. The finale of the first act, all for string instruments, is very melodious and represents the departure of the crusader.

In the second act, from the epic style we pass to the idyl. The description of the courts of love has original motives, and, after the episode of the kiss, a kind of ballata, the audience is roused to enthusiasm by the madrigal of the minstrel in praise of the month, and the act ends with the description of the tournament.

In the third act the music is essentially dramatic. The best scenes of this last act are the duo between baritone and soprano and the final chorus of the Latin people, which is indeed of great effect.

As the first opera of a very young composer, it is more than a success. The music interprets well the conception of the poet, and reproduces the color of the epoch with great faithfulness.

### Hattie Scholder's Debut.

AT Mendelssohn Hall, on Friday evening, December 14, little Hattie Scholder, a nine year old child pianist, of phenomenal genius, will make her initial appearance. She will be surrounded by an orchestra of forty musicians, and her manager, Charles L. Young, feels confident that he has secured another Hofmann. Her career is full of interest. At three she astonished her friends with the exquisite melody of an etude by Koehler. At the age of four she played Bach preludes and fugue and gavotte by the same master. Repeatedly she has astonished her hearers with the most difficult works.

### Good for Alma Powell.

ALMA WEBSTER POWELL, a young American soprano and native of Brooklyn, appeared as Valentine in "The Huguenots" in Breslau, Germany, Monday night, and made a pronounced success. Good for the American girls in Europe!

### Grieg III.

CHRISTIANIA, December 8, 1900

“EVARD GRIEG, the Norwegian composer, has been removed to a mountain sanitarium near Christiania.”

The above in yesterday's foreign cables will be a source of regret to all.

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## Personal Reminiscences of Sir Arthur Sullivan.

By One Who Knew Him.

**S**IR ARTHUR SULLIVAN had the Irish gift of wit, and when Mrs. Weldon, in one of her books, said that the Duke of Edinburgh had been "caught by his chaff," she was not so far off the mark. Nor did he a bit mind turning the chaff against himself. When five years ago his "Light of the World" was revived at the Cardiff Musical Festival, a deputation which waited upon him at his hotel to assure him that the Welsh Choir were delighted with the work, were astonished at the reply, "Oh! you like dull music." And the composer laughingly added that he had not heard or seen it for twenty years, but on trying to read it coming down in the train, he had fallen asleep over it. He after the rehearsal, however, confessed that, as performed by the Welsh Choir, the oratorio, though old-fashioned, revealed fresh beauties.

One of Sir Arthur's stories was about Lord Tennyson, who came to dine at Victoria street. Kate, the maid, was duly warned, and she said nothing till the great man had left, when she burst in with "Well, Mr. Arthur; he do wear clothes." Sullivan remarked: "All poets do. You for-

get he is Poet Laureate." "Lor," replied the housemaid, "what a queer uniform!"

Sullivan had a good story about Sir F. Gore-Ouseley, Oxford professor, who could talk of nothing but music. "Sim" Egerton (Lord Wilton) invited him to dine at the Life Guards' mess, and Ouseley sought to entertain them with the humorous points in the degree "exercise" of an unsuccessful candidate. The officers, of course, did not understand a word. Ouseley continued: "And you'll scarcely believe me, Colonel, when I tell you that the whole movement was in the hypomyxolydian mode." "God bless my soul!" replied the Colonel; "you don't say so!" "It is a fact," gravely said Ouseley.

Traveling from Salt Lake City to Sacramento, a passenger expatiated upon the beauty of the country. "The soil is good," he said; "plenty of water and good society would make it a paradise. And," Sullivan added, "come to think of it, that's all t'other place wants."—Daily News.

### Heinroth Organ Recital December 11.

This occurs at the Church of the Ascension, Fifth avenue and Eleventh street, at 8 p. m., December 11, Wednesday next, when Organist Heinroth will play the Reubke Sonata, Bach works, &c., assisted by Mr. Smith, violinist.

## Burmeister Plays for the Manuscript Society.

**A**T the private concert of the Manuscript Society last Monday evening, Richard Burmeister, the distinguished pianist, played a group of his own compositions a "Ballade," an "Elegie" and "Capriccio." In each the artist gave illustration of creative genius, and the members and guests demonstrated their approval by prolonged applause.

Burmeister's refinement and ideal personality make his appearance as charming to the eye as his art is to the head and heart.

Miss Marguerite Hall, with her sympathetic mezzo voice, sang songs by Howard Brockway and Hermann Hans Wetzler. Messrs. Rihm and Venth played a Suite for piano and violin by Arthur Foote. Kronold played a 'cello Romance by Weidig, and the program was closed with Rubin Goldmark's beautiful Trio in D minor by Messrs. Rihm, Venth and Kronold.

The private concerts of the Manuscript Society are given at Carnegie Chamber Music Hall this season.

Utica is seriously contemplating a May festival.

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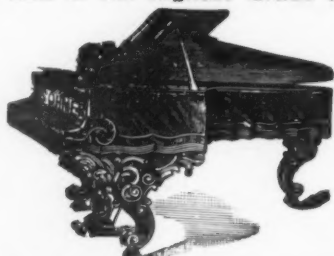
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